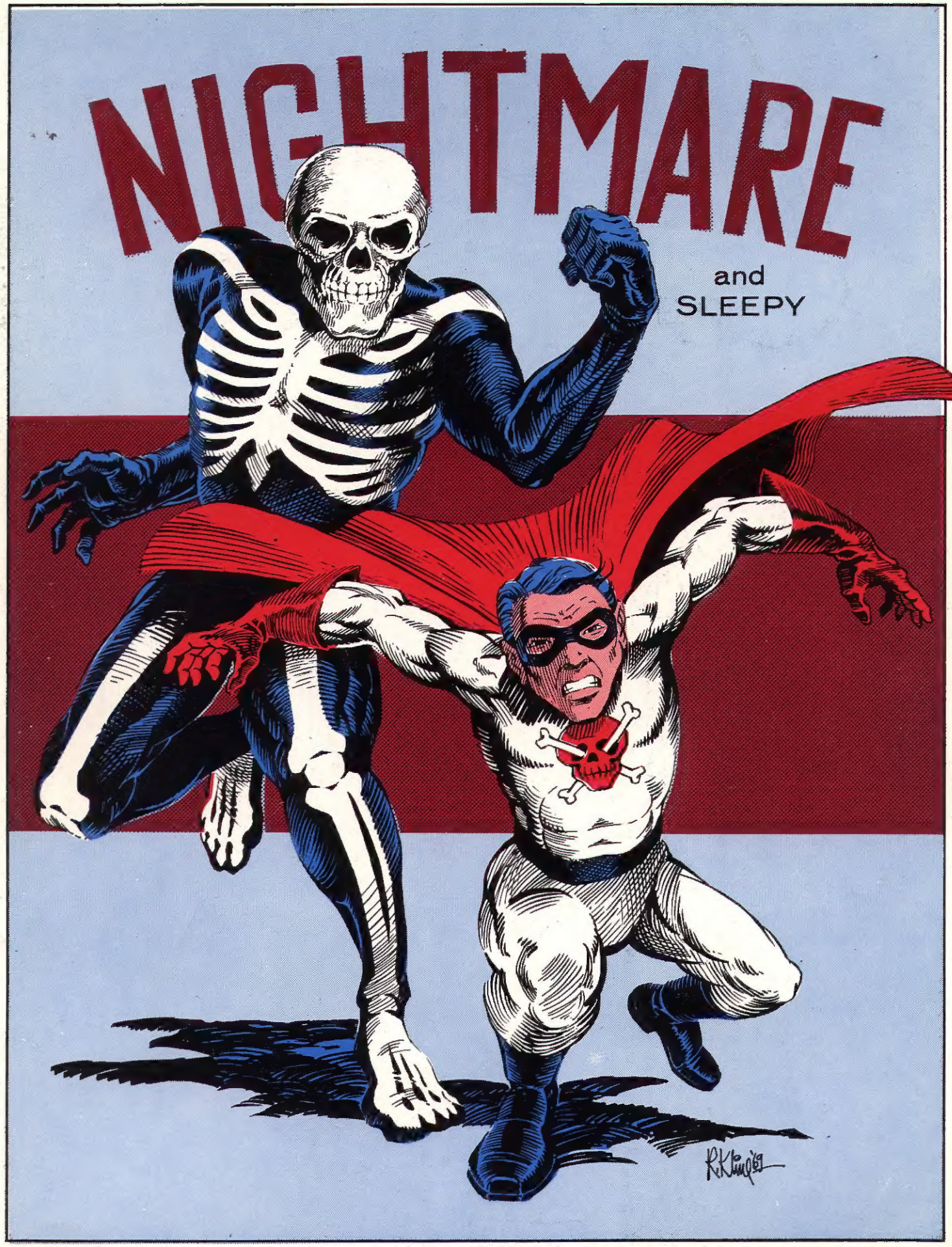
NIGHTMARE
and
SLEEPY

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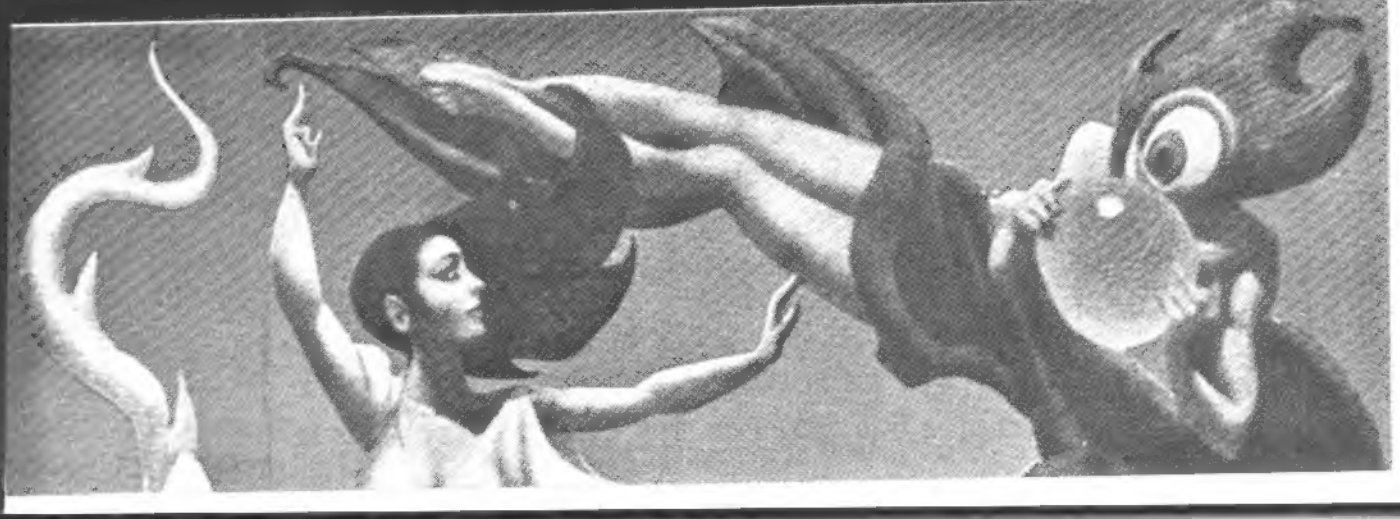


MOONDOG #3 - 50¢ + 15¢ postage - 36 pages, 7 x 10 (UNDERGROUND) - Published by the Print Mint, 830 Folger Avenue, Berkeley, California 94710

The cover gets the issue off to a rousing start with a really beautiful piece by George Metzger. It depicts the head and shoulders of Moondog in a symbolic pose overlooking a moonlike asteroid that's breaking apart to reveal a strange embryo inside. The coloration of the cover is very striking, Moondog's head being deep orange on one side, yellow on the other half, with his glibular metalic eyes having tones of both colors. The background is white graduating into yellow which flows subtly into orange at the top of the cover.

The lead story features Moondog and his friends as they continue their odyssey across post-holocaust United States toward the mythical land beyond the western horizon; California. In their steam car (one of the few mechanical devices operating in this post-war world) they come upon a water station where they find a strange adventure in a land which is so highly concentrated with energy that powerful thought patterns can set up violent illusions. It's a very good story and far better than the trite SF story that Moondog experienced in issue #2. This is followed by two pages entitled "Interlude" which has one page of Metzger finishing up an underground in his hilly retreat and another showing a similar yet even more serene hilly region in the steam age of Moondog's time. The "Kaleidasmith" story takes place in the time of Moondog as well but centers around a different wanderer, one who knows of the lost science from books he read in an old museum. The story involves Kaleidasmith being captured by a superstitious tribe that looks upon machines as heresy and the reason for the fall of man. The tribe is interesting in many ways as it lives on an island its chief can move up and down the river at will, and who carves the mountains of the island into strange anthropormorphic shapes. The art on this story is not overall the best Metzger bit it does have some very interesting panels, especially as far as design goes as there's some great shots of the carved mountains, especially one in the shape of a human head with mouth gaping wide while echoing from it are the words "Blasphemy! Blasphemy!..." Very effective. In this book the Moondog strip employs Metzger's senses of both dramatic effect and linework, while the Kaleidasmith concentrates more on graphic effects in a looser line style. Although both are very admirable efforts, the Kaleidasmith suffers a little as Metzger sometimes does some rather small panels which don't come off as well in the more shrunken format of the underground. Although all of this is good Metzger, I'm still wowed by the front cover above anything exercised on the interior. It's really something.

Rating 8 / JAMES VAN HISE

SPASM - 50¢ + 15¢ postage - 36 pages, 7 x 10 (UNDERGROUND) - Published by Last Gasp-Eco Funnies, P.O. Box 212, Berkeley, California 94704

One of the best undergrounds to come out lately, aside from the Corben books, is SPASM by Jeff Jones, Jeff Jones is one of my four favorite artists (the others being Wrightson, Kaluta and Frazetta). I've always enjoyed his paperback covers, his strips, and most recently his IDYL in NATIONAL LAMPOON.

This is Jeff's first full length underground comic. The covers are full color paintings. The books consists of a collection of two, three and four page strips. All the stories are much like those in IDYL. All the material, by the way, is new.

The best strip, both story and artwise, is a four pager called "Spirit Of '76" (and it has nothing to do with the gas station commercials). The story continuity is superb. The artwork shows some excellent wash work. Another excellent strip art-wise is a two pager called "Luce". The art is the most finished in the book, and shows some more of his excellent was techniques.

Although much of the book's artwork is rather sketchy, it remains to be quite, quite good. In describing this book's case, my good friend, Mike Mckenney, put it into words perfectly. He said, and I quote, "Finished artwork by a mediocre artist, might not be, and quite often isn't, as good as sketchy art by a great artist."

Rating 9 / MARK BURBEY

FINDERS KEEPERS #2 - 50¢ - 4½ x 11 - 32 pages - Published by Donald G. Jackson, 1043 Vine Street, Adrian, Michigan 49221

This is an interesting kind of fanzine. It's not strictly a comic zine, nor is it an SF zine, but it covers both of these areas,as well as getting into rock music and films. The covers are photos of "Buddy Holly The Greatest Man In Music", as the cover proclaims, and this statement is followed up with a detailed interior article on him. The inside front and inside back covers are photos of people at the Detroit Triple Fan Fair held last October, the pictures varying between personalities and interesting costumes. The lead feature is an interview with Nick Kamin, a new SF writer. The talk is an interesting one, especially in the section dealing with Kamin's outlooks on writing. This is followed by letters; a list of what the editors consider the best music from the past decade; "Highlights Of The 10th Ann Arbor Film Festival, 1972" which is very well handled as the two pages devoted to it list over twenty films and give particulars of them including a well written synopsis. This is followed by a five page interview with film maker David Bienstock which is interesting even if you're not familiar with who he is as they discuss current trends and films, rather than just what he himself has done. Their coverage of film is wound up with a list of the "Even Dozen Top Choice Film List Of 1972". Their coverage of the comic scene commences with an interview with Jeff Jones. The interview is good as Jeff discusses his work and different aspects of comics in the two page interview. This section also includes a photo of Jones and a full page drawing of a spaceman by him. This is immediately followed by an interview with Vaughn Bode',which also includes a drawing and a photo. The discussion itself though is less than interesting as little of it deals with comics and most of it is concerned with some transcendental stuff he's into which he goes into in great tiresome detail, prodded by the interviewers, so that as it wears on its interest level approaches something several miles short of captivating. Bode' also discusses black magic and occultism with equal fascination for the reader. From the interview one would think is being an artist was a mere avocation. The issue is wound up with book reviews as well as some other reviews and plugs for various and sundry magazines and fanzines of very wide ranges of interest.

This zine obviously caters to the editor's wide ranges of meticulous interests, but yet manages to hold the reader's attention as well while introducing him to a lot of things he probably wasn't aware of before.

Rating 7 / JAMES VAN HISE

COMIXSCENE #4 - 50¢, 6/$2.50 - 24 tabloid pages - Published by Supergraphics, Box 445, Wyomissing, Penn. 19610

COMIXSCENE has easily, as I knew it would, made its way up to the ranks of one of fandom's best selling zines. But even though COMIXSCENE is a very polished and compact publication, there are still a few things about it that bug me.

First off, I feel that you can get the news about upcoming comics, along with reproductions of their covers, much faster and better in THE COMIC READER. TCR is also a little cheaper to subscribe to and the only thing you lose with it is COMIXSCENE's slick printing and typesetting. I also think that COMIXSCENE would be better if it were 8½ x 11 rather than tabloid size. The only advantage to having the magazine tabloid size is that you can print strips (such as THE BLOCK which is in this issue) much larger than you can in an 8½ x 11 book.

Due to the printing of THE BLOCK, this issue doesn't seem quite as full as past issues. This feeling may have been contibuted to also by the fact that THE BLOCK is not highly impressive and was probably printed due to reader demand more than anything else. The eight page strip is an anti-drug story done for a special program which was aimed at an audience of 8-11 year olds. Ergo, both story and art are rather simple, most of it being rather difficult to tell it was even drawn by Steranko at all. The only other special feature besides THE BLOCK and its two page introduction, is a page devoted to a biography and remembrance of Bruce Elliot, magician and author of some of the SHADOW magazines, who died recently.

On the whole though, COMIXSCENE #4 is an excellent issue.

RATING 8 / MARK BURBEY

MELTING POT #5 - 25¢ - 14 pages, collated - Published by Larry Mitchell, Box 533, Brooks, Alberta Canada TOJ 0J0

This issue features as its main highlight an interview with fan artist John L. Byrne, an artist supposedly very talented but who somehow manages to display little more than a modicum of his vaunted ability in the few drawings presented therein. The interview is interesting enough though as it presents the artist's opinions on comics, artists, what he wants to do, etc. At the end of the interview though, the creeping nationalism which seems to infest all Canadian zines (as if they think that if they don't trumpet about Canada and wave the flag that their nation will be absorbed or worse!) crops up to the extent that Byrne, who is now working for DC, says he'll try and get NPP to adopt a Canadian super-hero. Is the nationality of a super hero really that important? Look at Superman; I think much of his success lies in that he steps beyond the petty boundries of nationalism, for although he lives in the U.S., would you call him an American? I doubt if many can look upon him as belonging to any one nation, rather he is a citizen of Earth. I think the world has enough problems with pettiness without stiriing up nationalism too.

The rest of the issue is padded with profiles of two collectors (Canadian, natch), a page of comics for sale, letters to the editor, a list of the Nebula and Hugo winners for 1971 (?), an editorial, recommended Canadian fanzines, and a review of ACA COMIX #1 which was written and drawn by John Byrne and which was supposed to have been great (or so they rave).

The front cover has a drawing of an anthropoidal creature by John Byrne, and above it is the line which asks the burning question, "Is there intelligent life on Earth?" Going by this issue, I'm not all that certain that I like the answer.

RATING 5 / JAMES VAN HISE

THE MONSTER TIMES #22 - $1.00, $6.00/13 issues - Tabloid size newspaper, 32 pages - Published by The Monster Times, P.O. Box 595, Old Chelsea Station, N.Y.C., N.Y. 10011

It appears that the trend is still prevalent in THE MONSTER TIMES offices to lean exclusively to the exploitative and sensationalistic films it has been spotlighting for the past twenty-two issues. This issue proves to be no great improvement as the central feature of this "newspaper" is a three page article on THE GREEN SLIME from "...those wonderful people who originally gave us Pearl Harbor - the Japanese"! These and other such snide remarks are primarily what so greatly detracts from all of TMT's articles; humor is fine up to a point, but to have to continually put up with jokes so low that Henny Youngman wouldn't stoop to pick them up with a ten foot pole, this very thing is unbearable. The articles by themselves would make for some very interesting reading if it weren't for all the senseless interruptions and cornball quips that TMT insists on sticking in.

Following directly after the article on THE GREEN SLIME is (for a change of pace) a rather well written feature on THE VAULT OF HORROR, the latest Amicus film version of the old E.C. horror comics. The article is well researched and informative, delving deep into the contents of the film; explaining and pointing out scenes from the movie that one would ordinarily dismiss for their lack of importance. The article is accompanied by three stills from the movie and three pieces of panel art from the E.C. stories upon which the film scenes were based, including art by Jack Davis and Reed Crandall.

"The Studio That Dripped Blood" by Brian McFadden is an article about another Amicus film and is also quite entertaining, but still the inevitable quips and puns are rampant throughout the entire story. A review of the Robert Kline portfolio along with half a page of art by Kline is included in this article which is heads above some of the other material included in this issue.

Also included among the pages of TMT is an article on Ghidrah by none other than Godzilla; a center-spread of Mt. Rushmore with Dracula, Frankenstein, King Kong and Godzilla taking the place of the four American presidents, art on this by Bill Nelson.

"Genesis II A New Trek Into The Unknown" by R. Allen Leider is an extremely well written one on Gene Roddenberry's unsold pilot. The article is detailed, worthwhile, and what's more, interesting, an oddity rarely found in the pages of TMT.

There's also included in this issue of THE MONSTER TIMES a two page fantasy strip by Bill Feret and Jim Janes entitled "The Horror Called Rosebud"; "The Creep Cuts Up" by Allen Leider; The Monster Times Book Reviews by Joe Brancatelli; the usual "fast breaking" news (a month late) in the Monster Times Telatype and the results of the Monster Times Monster Poll.

All in all, it can be said that improvements are being made to sustain TMT, as they are finally beginning to do some worthwhile articles such as the features on STAR TREK in #20 and the articles on the Amicus horror films and the Genesis II article this issue, so all that can be said at this point is that it is high time!

RATING 6 / ORLANDO FALCON

In the early 50's there appeared twelve episodes of a TV show with the somewhat engaging title of COMMANDO CODY SKY MARSHAL OF THE UNIVERSE. This character was what Republic's "Rocketman" had degenerated into from his first appearance in the twelve chapter serial KING OF THE ROCKET MEN in 1949. In the first serial he was Jeff King (Tristram Coffin) of the contemporary world and the only thing extraordinary was that he had possession of a flying suit invented by a scientist he was associated with. In the sequel, RADAR MEN FROM THE MOON, Rocketman was played by actor George Wallace and he had been given the name Commando Cody. It was in this serial that a rocketship was added and he battled aliens (from the Moon). In the same year, the sequel to the sequel, ZOMBIES OF THE STRATOSPHERE (1952), was released only this time Commando was played by Judd Holden, the actor who would portray him in the twelve TV episodes.

Judd Holdren was by this time readily associated with science fiction characters, having starred in the SF serials CAPTAIN VIDEO (1951) and,following ZOMBIES,in THE LOST PLANET (1953). Holdren wasn't too bad an actor but unfortunately everything he starred in was incredibly bad,as serials went. The character of Commando Cody, despite the corny SF attire, could have been good but it was deliberately aimed at a very youthful audience. Although the handling of Rocketman had become very bad in the last two serials, the powers that be decided they weren't finished with "touching him up". For the TV episodes, Judd Holdren wore a mask, even under the helmet of the flying suit, and he never removed it. He looked embarassingly like a futuristic Lone Ranger and the image conveyed when he removed his helmet to reveal he was wearing a mask underneath that tended to provoke snickers instead of awe. The series itself had the appearance of looking like a parallel world of the 1950's for despite the rockets, trips to other planets, flying suit, etc, nothing else was made to look futuristic as the buildings were nondescript affairs commonplace in our world and the cars were the undisguised ungainly models current at that time. If all this super stuff was supposed to be perhaps secret from the rest of the world, it wasn't stated as so.

Judd Holdren's co-stars were two actors who had also appeared in serials, although not always in starring roles. Aline Towne played his assistant, Joan. She had appeared in THE INVISIBLE MONSTER (1950), RADAR MEN FROM THE MOON and ZOMBIES OF THE STRATOSPHERE as well as in DON DAREDEVIL RIDES AGAIN (1951). Richard Crane had starred in MYSTERIOUS ISLAND (Columbia, 1951) and THE GREAT ADVENTURES OF CAPTAIN KID (Columbia, 1953). Crane played Commando's other assistant, Dick, who was sort of a handyman/greasemonkey type and looked it with the jacket and baseball cap he wore (it wasn't a baseball cap per se but it was the exact same type and wasn't very becoming for an SF goodguy). Richard Crane went on to get a better suit of clothes and a series with more fleshed out SF trappings in the form of ROCKY JONES SPACE RANGER in which he starred.

There were some interesting things about the COMMANDO CODY series though. The openning of each episode was effective with Commando Cody in his rocket suit running forward and blasting off into the sky in the finest Rocketman form. Also, in the first episode, when they're secretly constructing the rocketship, spies are observing them through the eyes of a picture hanging on the wall and the picture is of Republic heavy Roy Barcroft (who also appeared as Retik, the leader of the Moon people, in RADAR MEN FROM THE MOON, although the picture of him used in this episode was of him in one of his more common guises as a western heavy).

If you had seen all the Rocketman serials, the COMMANDO CODY series tended to be even less interesting as nearly all the special effects used (i.e. Rocketships, Rocketman, etc) were stock footage from the serials. Chapter twelve of ZOMBIES was one that was especially milked again and again for stock. The special effects must be given laudits though as they were by Howard Lydecker and were among his best. One thing I could never get over though was the way Commando Cody would enter a rocket in flight by flying up to it in his rocket suit and then landing on it while it travelled several thousand (or even several hundred, it didn't matter) miles an hour. The way he'd land on the hull with a thud and then shinney up to the hatch and climb in always broke me up. Below is a behind the scenes shot of Commando Cody as he makes that daring leap to the hull of the "swiftly moving" rocket. I trust it's not necessary for me to point out the diving board.

NUMBER 1

"ENEMIES OF THE UNIVERSE"

Commando Cody, recently appointed Sky Marshal of the Universe, designs and starts to build a rocket ship capable of reaching any planet in outer space. The Ruler, a mad scientist who is trying to conquer the universe, learns of this and has his agents on Earth attempt to sabotage the ship before it is built. Through an ingenious device to warn him of danger to the ship, Commando Cody learns of the attempt and in a battle sequence drives off the saboteurs and successfully completes the rocket's construction.

With JUDD HOLDREN • ALINE TOWNE • WILLIAM SCHALLERT
Written by Ronald Davidson Directed by Fred C. Brannon

NUMBER 2

"ATOMIC PERIL"

The Ruler, unable to penetrate the cosmic dust blanket with which Commando Cody has encircled the Earth, devises a small shell rocket which, though it is destroyed as it passes through the blanket, successfully lands a man from Planet X on Earth. He brings with him a new element similar to but more powerful than uranium.

This agent, using forged credentials, is introduced to and helps Commando Cody in combining the two bases for atomic energy in order to construct an atomic pile capable of giving rocket ships more range and speed. This accomplished, the Ruler's agents capture Ted and Joan, Commando's assistants, and force them to assist in stealing Commando's rocket. Commando is warned and overtakes the rocket in his flight suit before it clears Earth's atmosphere. He overpowers the agents and returns them and his rocket to Earth.

With JUDD HOLDREN • ALINE TOWNE • WILLIAM SCHALLERT
Written by Ronald Davidson Directed by Fred C. Brannon

NUMBER 3

"COSMIC VENGEANCE"

For some time Commando has been aware of a strange, garbled radio beam from some point in outer space. Deducing this could be messages from the Ruler to his agents on Earth, he locates the radio beam and in his flight jacket uses it to guide him to the office of the Ruler's emissaries on Earth.

The Ruler's men escape, but Commando Cody learns that the Ruler has set up temporary headquarters on Venus.

Accompanied by Ted and Joan, his assistants, Commando flies to Venus where he comes face to face with the Ruler in his temporary laboratory deep in the heart of a mountain. The Ruler tries to capture Commando, but Commando manages to get possession of one of the Ruler's powerful ray guns. Escaping, he turns the rays of the gun on the mountain and melts the solid rock, destroying the laboratory and the information pertaining to the cosmic dust barrier around Earth, but not preventing the escape of the Ruler.

With JUDD HOLDREN • ALINE TOWNE • WILLIAM SCHALLERT
Written by Ronald Davidson Directed by Fred C. Brannon

NUMBER 4

"NIGHTMARE TYPHOON"

Unable to land on Earth, the Ruler sends his rockets to seed the clouds over Earth with a mysterious chemical he has invented. This causes typhoons and floods of tremendous proportions, destroying entire sections of our world.

Commando Cody, using his flight suit, manages to capture one of the bombs before it explodes, and analyzes its contents. He then compounds a counter-gas, which explode the bombs harmlessly before they reach the cloud areas. Using his rocket, he dispenses the counter-gas around the world, then engages the Ruler's rocket in an aerial battle, finally destroying it, thus preventing further damage to our civilization.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson Directed by Harry Keller

NUMBER 5

"WAR OF THE SPACE GIANTS"

The Ruler finds an element on the planet Saturn which allows him to blast a small hole through the cosmic dust blanket, permitting him to drop germ capsules on Earth. Disease quickly strikes entire communities.

Commando Cody engages the Ruler's rocket in battle and using a magnetic drag-way, tows it to Earth. Recognizing the element in the ray gun, he and his assistants fly to Saturn, where Commando overpowers the Ruler's guards and using an aerial bomb, starts a chain reaction which destroys the entire lode of the element Saturnium, thus making it impossible for the Ruler's guns to again penetrate the cosmic dust blanket. Commando then prepares an antidote for the germs and kills out the spread of disease.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson Assoc. Producer-Director Franklin Adreon

NUMBER 6

"DESTROYERS OF THE SUN"

In an effort to force Earth's capitulation, the Ruler uses a device he builds on one of the minor planets which puts out Earth's sun, throwing the entire world into darkness. Panic quickly spreads as it is realized that without the sun, life as we know it will soon perish.

Commando and his assistants fly to outer space and using a device Commando invents, locate the planet from which the Ruler is operating. The Ruler establishes a barrier ray, which prevents Commando's rocket from approaching; but in his flight suit Commando gets through and destroys the apparatus which holds our sun captive, then with his rocket — now released from the barrier ray — bombs the installation, destroying it completely.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson Directed by Harry Keller

NUMBER 7

"ROBOT MONSTER OF MARS"

When the Ruler's robot fails to capture Commando, the mad scientist sends his Earth agents to attack with nerve paralyzing ray guns. They too fail to overpower Commando, but succeed in paralyzing and capturing Dick, one of Commando's assistants. Using a thought-control device, an invention of the Ruler's they reduce Dick's sense of right and wrong and order him to get them the secrets which enable Commando to withstand the attacks of the Ruler. Dick complies and, still under the influence of the thought-control device, flies with it to the Ruler's temporary headquarters on planet L-36.

Commando and Joan follow in the rocket. Dick, who has now regained control of his faculties, manages to get a message through on the insignia radio which only he, Commando and Joan use. Commando reaches the planet, captures one of the Ruler's robots and uses it to help him overpower the guards who hold Dick prisoner.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson Assoc. Producer-Director Franklin Adreon

NUMBER 8

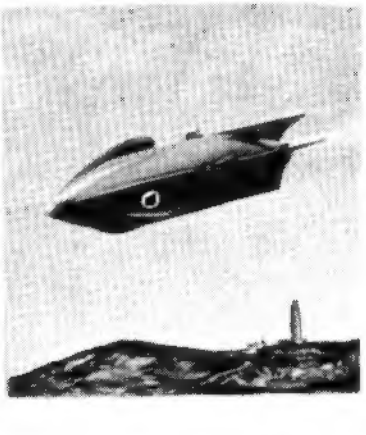
"HYDROGEN HURRICANE"

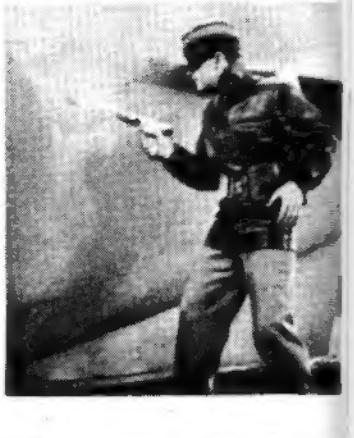
Unable to force Earth's capitulation or to successfully invade it, the Ruler, using the lakes of hydrogen under craters of the Moon, turns the Moon into a gigantic guided missile aimed at Earth.

Because of the mass involved, he has to move the Moon with successive blasts; and after each blast, because of the approach of the lesser planet, Earth's atmosphere is whipped by hurricanes and storms, which seriously affect the cosmic dust blanket. Commando's first task is to build up the dust blanket and stop the hurricanes in order to keep our atmosphere from being destroyed entirely.

He then flies to the Moon and is captured by the Ruler's men there. Just before the last and final blast, which would catapult the Moon against the Earth, Commando escapes and reverses the action, allowing the Moon to drift back to its proper orbit.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Barry Shipman Directed by Harry Keller





NUMBER **9**

"SOLAR SKY RIDERS"

Using his theory of force-field reflection, the Ruler in progressive stages causes two—three—four—then five suns to appear in the sky over Earth. The heat becomes increasingly intense with the appearance of each sun, and there seems no way to avert capitulating to the Ruler's demands for complete surrender.

Commando, realizing that gravity should increase with the appearance of each sun and noting that gravity on Earth remains normal, deduces, what means the Ruler is using to cause the appearance of the extra suns. He devises a way of detecting the source of the field force used by the Ruler and with his rocket ship destroys them, causing the extra suns and the intense heat they created to disappear.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Barry Shipman · Directed by Harry Keller

NUMBER **10**

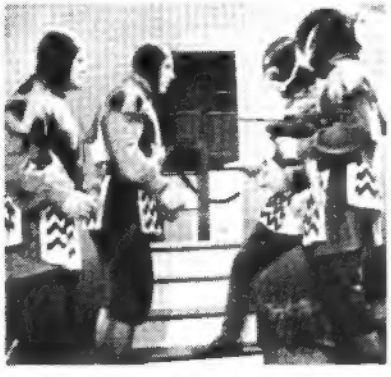
"SOS ICE AGE"

Through an ingenious invention, the Ruler manages to couple Earth to the large planet Saturn, causing tremendous earthquakes as it tilts Earth off its axis. This results in an uneven distribution of the sun's warmth — one-half of the world freezes, the other half burns.

Commando and his assistants use his rocket ship as a giant ray detector and fly down the magnetic coupling beam, crashing near the North Pole. Commando and Dick, his assistant, use dog sleds to take them to the point where the magnetic ray is coupled to Earth. There they overcome the Ruler's men and destroy the terminal.

Earth snaps back to its orbit like a stretched rubberband released of its tension. Earthquakes occur, but when they subside Earth moves again in its familiar path.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Barry Shipman · Assoc. Producer-Director Franklin Adreon



NUMBER **11**

"LOST IN OUTER SPACE"

Checkmated at every turn by Commando Cody in his attempts to add Earth to the numerous slave planets, the Ruler tries to capture Commando and his rocket ship. While returning from a patrol, Commando sights one of the Ruler's rockets. Before he can overtake it, a Mercurian leaps from the enemy craft and floats in space. Commando picks him up.

The Mercurian tells Commando that the Ruler is preparing Mercury as a staging area for further attack against Earth. Commando and his assistants investigate, taken Balen, the Mercurian, with them. After the rocket ship reaches Mercury, Balen succeeds in capturing Joan and Dick, Commando's assistants, and he and other Ruler's men on Mercury, take over the rocket ship and prepare to leave, marooning Commando who has gone out to contact the Queen of the Mercurians. Commando overtakes the rocket in his flight suit and overpowers Balen and the Ruler's men.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson · Directed by Harry Keller

NUMBER **12**

"CAPTIVES OF THE ZERO HOUR"

The Ruler lures Commando in his rocket ship to the planet Mercury, where he plans to capture him and his rocket ship so that he may copy the dispeller ray attachment of Commando's ship. Commando captures the Ruler's men and forces them to radio the Ruler that they have been successful. They then prepare an ambush for the Ruler when he arrives, but they are captured and taken to the Mercurian Queen.

Meanwhile, the Ruler boards Commando's rocket ship. However, before he can take off he is attacked by Commando, his assistants and the Mercurians. Using the uniforms of the Ruler's men as disguises, Commando and Dick gain entry into his rocket and capture the Ruler. They take him back to Earth as their prisoner, thus stopping him from further attempts to enslave the universe.

With JUDD HOLDREN • ALINE TOWNE • RICHARD CRANE
Written by Ronald Davidson · Directed by Harry Keller

Logo by DON NEWTON

PULPS

TERROR OF THE ADVENTURE

by JAMES VAN HISE

DOC SAVAGE

In March 1933, Street and Smith began a companion magazine to their already successful SHADOW which had become such a hit as to be bi-weekly by the time DOC SAVAGE appeared. Although the series was credited to Kenneth Robeson, the main writer of the 181 Doc Savage novels Lester Dent, Kenneth Robeson being a pseudonym used by Street & Smith under which a number of authors wrote (for example, Paul Ernst & Emile Tepperman were the Kenneth Robeson who wrote THE AVENGER). All but sixteen of the Doc Savage novels were written by Dent, those that weren't having been written by Norman Daniels, Alan Hathway, and William Bogart. Because of Dent, DOC SAVAGE became the most popular of the pulps, bypassing even the SHADOW in popularity. Dent, by the way, wrote one issue of the SHADOW magazine as well, that being "The Golden Vulture" in the July 15, 1936 issue. Despite its popularity, DOC SAVAGE never went bi-weekly as THE SHADOW did, remaining monthly until 1947 when it went bi-monthly, finally going quarterly for its final three issues in 1949. Lester Dent was a very creative writer who wrote by formula, a fact which plagued many of the stories, hanging a nagging note of sameness on them. In too many of the stories the outlines were painfully similar, i.e. for the first two-thirds to three-quarters of the story Doc and his aides have running skirmishes with hoods and underlings of the chief villain, not getting into any real meaty confrontations and battles until very close to the end, or worse if the story headlines a lost land or something, the exotic locale in question is not visited until the last quarter of the book (prime examples being LAND OF TERROR and THE LAND OF ALWAYS NIGHT). Also, many of the stories had the irritating habit of suggesting something fantastic or eerie and comes the denouement and the explanation turns out to be terribly prosaic, mundane and anti-climactic (such as THE THOUSAND-HEADED MAN where possible monster turns out to be a freak gathering of snakes, or in BRAND OF THE WEREWOLF where there isn't really a werewolf after all). Too many stories led you up and let you down. Plus, this sameness in yarn spinning affected the stories in another way in that they came across as just plain dull. Needless to say, I'm not one of Doc's myriad legions of fans; give me THE SPIDER any day. In the 1940's, when DOC SAVAGE changed to digest size, Dent changed his formula as well. By this time (1944) the length of the stories had shrunk as well. In some of these later adventures none of Doc's aides appeared at all (no great loss really). This change can be paralleled with THE SHADOW which at the same time was emphasizing Lamont Cranston as a detective, playing down or completely ignoring the Shadow character (in spite of the magazine's title). In some of these same changed format stories, Doc Savage was portrayed as a more human, believable character, a move which would have improved the stories had it been made much sooner, as it gets rather tiresome reading about the exploits of the world's greatest expert on everything, a know-it-all who never makes major mistakes or falls flat on his face. Doc Savage would discover the secret just in the nick of time to avert disaster (unlike the Spider who would guess it too late and watch the people he was trying to protect die, or else he'd arrive just after the nick of time and find everyone dead already; thus making for a story a bit harder to anticipate). For instance, Clark Savage, Jr. was a world famous brain surgeon and possessed numerous other skills as well. Although each of his aides were experts in some field, they were mostly just to double-check what Doc Savage had already figured out from his vast storehouse of knowledge (if his storehouse had been only half vast it would have been more interesting). Doc was a superman in the very literal sense of the word and was often referred to in the magazine as "superman" years before ACTION #1. Doc was supposed to be a superman because of the constant training he went through from childhood and which he continued every day to keep his physical and mental powers in perfect condition. Speaking of Superman, Doc Savage had a Fortress of Solitude years before earth's number one citizen did. Doc went to his fortress, which was hidden in the far north, so that he could brush up on the latest discoveries in the scientific world. Doc's main purpose in life was one of unselfish altruism, to help people in distress (as opposed to those in need; I don't think he ever went near a ghetto without a gun handy, although his guns were "nice" guns, but I'll explain that later), and to punish evil doers throughout the world.

Doc had five close aides to help him with this job. They were:

Long Tom - Major Thomas Roberts, an electrical wizard. He was the so-called runt of the group but of course was as tough as half-a-dozen ordinary men.

Monk - Lieutenant Colonel Andrew Blodgett Mayfair, an expert in chemistry who had the misfortune to have the resemblance and the temperment of a giant ape. His body was almost entirely covered with short red hair, and even though a great chemist, his intellect as a human being was often in severe doubt.

Ham - Brigadier General Theodore Marley Brooks, an expert in law and one of Harvard's greatest graduates in the field. His nickname was derived from an incident during the first world War in which Monk framed him for stealing pigs.

Johnny - William Harper Littlejohn, a great archeologist whose only apparent quirk was that he used grandiose words whenever possible (although Doc always understood them of course).

Renny - Colonel John Renwick, a very serious fellow and a giant of man whose favorite pastime was slamming his huge hands through doors and such. His expertise was in engineering.

Monk and Ham were constantly quarreling, a situation which, due to its handling, lent absurdity instead of sobriety to the stories. The nonsense was carried even further when in THE PHANTOM CITY Monk acquired a pet pig he named Habeus Corpus, and in retaliation for the irritation it provided to everyone including the reader, Ham got himself a pet monkey which he christened Chemistry in THE DUST OF DEATH. Not to mislead you, Monk and Ham were close friends, they just messed around, much to the screaming annoyance of the reader. This is a situation though which was by no means unique to the DOC SAVAGE pulp.

There was one other character that appeared occasionally and that was Patricia Savage, Doc's cousin who was always trying to accompany him on his adventures.

Although Doc scrupulously avoided publicity, everyone seemed to know about him and the office he worked out of on the 86th floor of an unnamed building in New York City.

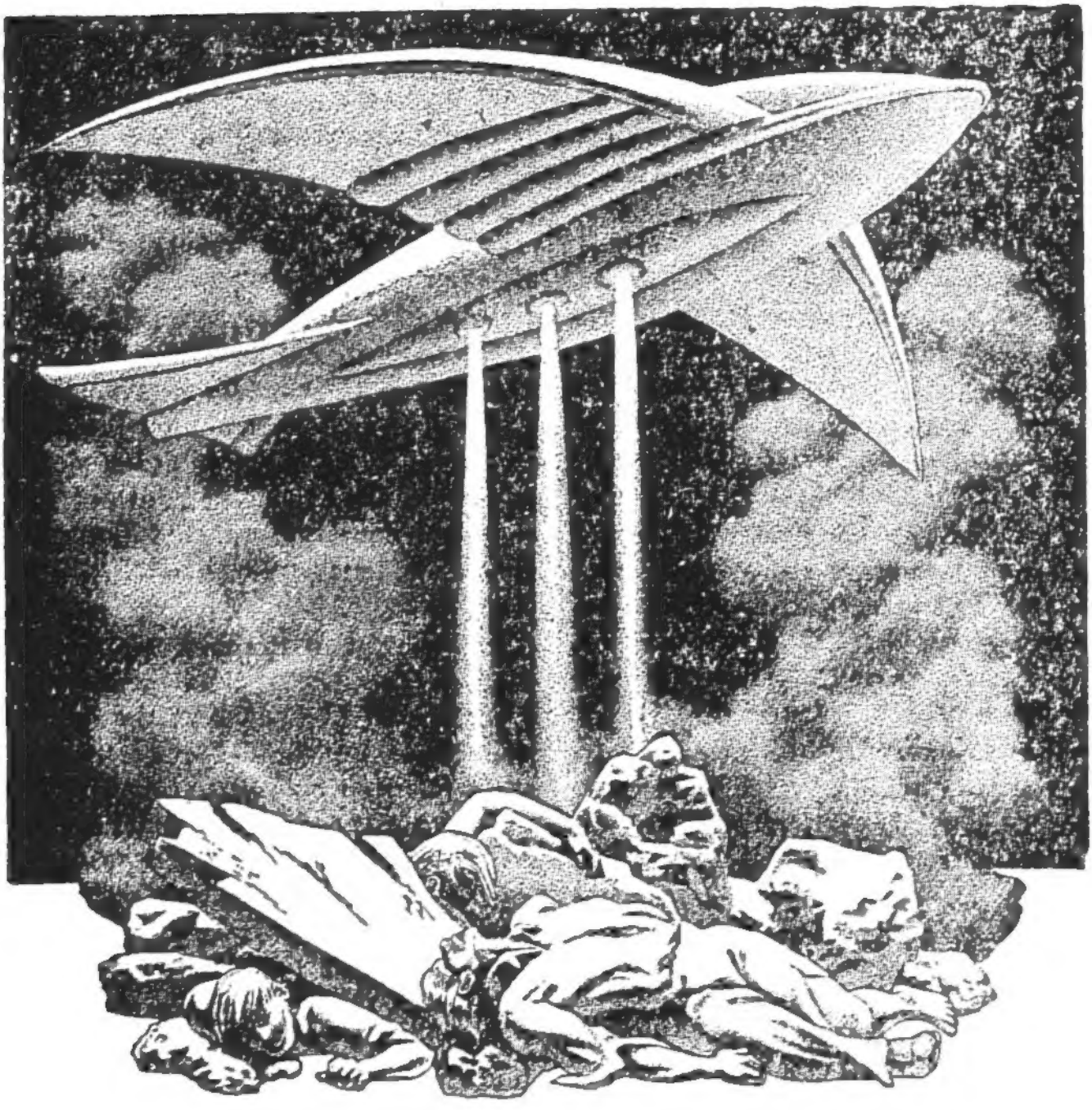
Early issues had often bloody conflicts but this quickly resolved itself and matured into Doc suddenly developing an aversion to killing so that the weapons he and his party used fired "those cursed mercy bullets" as the heavies called them as the bullets contained a knockout drug and apparently couldn't kill you either way. Doc's suddenly acquired altruism for the criminal element caused him to send captured criminals to an upstate hospital for a brain operation to erase criminal tendencies.

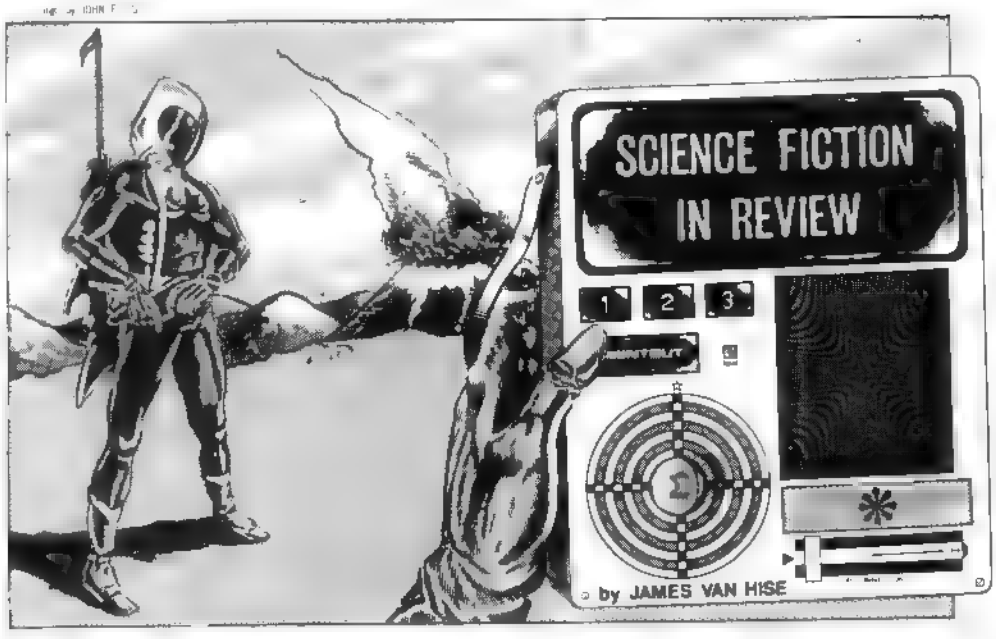
In the final adventure, UP FROM THE EARTH'S CENTER, Doc descends to what might be Hell. The plots of Doc's adventures ranged from mildly fantastic to high adventure with no fantastic element, to straight science fiction (such as MURDER MELODY).

One interesting thing is that Doc's exercises were so much a part of the stories that reader interest caused them to publish a lengthy series of articles on the various drills, although they mostly just resembled the isometrics taught by Charles Atlas. For several years a picture of Doc Savage was given away for a dime and coupons snipped from the magazine.

From the pulp cover at the right you'll see that they pictured Doc far differently than the surrealistic interpretation by James Bama for Bantam Books.

HANNES BOK





BATTLE FOR THE PLANET OF THE APES starring Roddy McDowall, Claude Akins, Natalie Trundy, Severn Darden, Lew Ayres, Paul Williams and John Huston as The Lawgiver.

It's unfortunate but following the second APES picture, the budget of each successive film has looked like it was less than its predecessor. This seems especially obvious in what is dubbed "The Final Chapter in the incredible Apes saga." The so called battle of the title is little more than a skirmish due to the rather small size of the opposing forces. In the second picture there was a tremendous army of apes and in the fourth entry there may not have been several hundred men in apes makeup but the illusion that there were several hundred apes in the film was carried off well. In BATTLE there don't appear to be more than fifty apes (if that many) in the entire film. There are even less mutants which come to battle them, thus making for a singularly low key conflict, in which there's a lot of gunfire, running around, blowing up the same tree three times, and almost no direct confrontation (the impressive poster is a big schuck). In fact, the only hand to hand conflict which takes place comes off as far more impressive than it would have due to the incredible contrast between that and the rest of the battle. I must give them credit though for how this final battle is handled as it is very well constructed, leaving the viewer off guard and surprised when the sudden turn of events takes place. It is about the only thing in the movie though which does arouse the audience from lethargy (unless you see the film when there are any kids in attendance as they really love these films, whooping and hollering the apes to victory with the same emotional abandone with which they cheered Charleton Heston against the apes in the first two films). The plot and production are both rather simplistic and uninvolved making for by far the weakest entry in the series. All that saves the film at all is the end sequences involving the surprise turnabout and the closing scene 600 years later in which the Lawgiver is concluding his telling of the story of the final battle while human and ape children sit and frolic together as equals. The ending is a very optimistic one and it's the only film in the series to end on an uplifting note. The reason this is managed in spite of the world pictured in the first two APES films is that Caesar (Roddy McDowall) discovers what the future holds from tapes made of his parents when they came back through time and this knowledge spurs him to try a change that by refusing to allow the humans to become slaves, by practicing unselfish equality, an ideal which is carried on even to the time of the Lawgiver, thus insuring that the future can and will be changed.

This could have been an excellent film if the rest of the story had been worked on more and if the production values had been appreciably higher. As it stands, one keeps waiting for the picture to really pick up momentum and interest and when it finally gets really good, it ends.

UFO-1 FLESH HUNTERS by Robert Miall - 95¢ from Warner Paperback Library (75-273). 142 pages.

This novel is based on the British SF television series which is currently in syndication in this country. Although the show sometimes tended to move slowly, they did present some good episodes with nice special effects. And besides, it was the only regular SF series we had this year.

The covers of this paperback are very attractive, being comprised of a series of color stills of characters and devices from the series.

The book itself is a prose adaptation of four of the TV episodes; 1) When Foster's test plane crashes after seeing a UFO and his attempts to prove what he saw cause him to find out about SHADO and ultimately join, 2) The episode in which SHADO shoots down a UFO and captures an alien alive, 3) When a space probe is lauched and follows a UFO back to its planet of origin, and 4) When Foster is court martialed for leaking information, and is sentenced to execution for it.

Although this may seem like they took the easy way out, the adaptations of the programs are well handled, making for interesting reading. Robert Miall is a more than competant writer, adding the subtle nuances of description and personality to the characters and events to give the stories the depth necessary. The book is genuinely a pleasure to read as Miall does not depend on the episodes he's adapting to do all the work as he in fact just uses them as the basic plot, writing the story with that plot in mind and carefully written so as not to be just merely a rehash, but an interesting story which can stand by itself on its own strength without depending on the series to fill in any ideas or details. This is much better written in fact than the STAR TREK adaptations done by James Blish as his stories tend to ignore too much from the episodes he's adapting so that his stories all too often come across like skelectal rehashes which ignore the subtle drifts and touches of the original stories in favor of a trimmed, condensed retelling. If the STAR TREK paperbacks were written as well as the UFO paperback, that series of story adaptations would be far more admired than it is.

This is not to say though that there are not technical faults present in UFO's closer, more fleshed out adaptation, although I myself could really only detect one. Author Miall made the error of transfering a line of dialogue intact without thinking out if it was a rational line. The one I refer to is the embarrassing reference to "hereditary sterility" in the aliens. It's bad enough that this got into an episode without it being caught, but a writer should know what the words he's saying mean. Someone more lucid than myself described the term well when they said it means that if your parents are sterile, chances are you will be too.

Other than this, the book is very well done, and so if you're interested in some light, well written entertainment then I heartily recommend it, as books based on TV shows are seldom handled this well.

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ½ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ½ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

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25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ½ of its original size to occupy ¼ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

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WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2000 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
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3RD CLASS: 4 issues $3.50, 8 for $6.00, 12 for $8.50, 18 for $11.75
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AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.25 EACH FROM THE S.F.C.A.

#'s 47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93-95, 97-101

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JAMES VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - AUGUST 4
SEPT. 11

THE TROUBLE WITH TRIBBLES (The Birth, Sale, And Final Production Of One Episode) by David Gerrold - $1.50 from Ballantine Books (23402-2-150). 304 pages.

Back in 1968 Ballantine came out with THE MAKING OF STAR TREK, a book all about the series and its behind the scenes goings on. As good as that book was, it left the reader wanting to know more, to hear more stories about the people, production and the episodes which endeared themselves to so many people. It took five years but we've finally got two more books which do just that. This book was issued concurrently with THE WORLD OF STAR TREK, also by David Gerrold, which I'll review next month.

This book deals solely with how David Gerrold came to write a STAR TREK episode and everything he experienced while doing so. It's a more valuable guide to writing for television than THE MAKING OF STAR TREK was as it deals first hand with the trials, tribulations, and joys of writing a story which has to fit into someone elses preconceived mold and structure. It's a very fascinating book to read as it relates in detail everything that he went through at the time, giving the reader a remarkable insight to the show and things that happened. Due to the boundless joy expressed by Gerrold over the series, as well as the enthusiasm and kindness that marked everyone involved with the series, the book is often very humorous and lighthearted, recalling instances and gags pulled by the cast on each other which all combine to give the reader a pang of regret that he wasn't able to be a part of it all as well.

Besides the final draft of "The Trouble with Tribbles" that's included near the end, there are a number of other extras sprinkled among the text. For instance, each chapter is headed off by an excellent illustration by Tim Kirk who also includes illos in other parts of the book as well, all serving to lend a remarkable festive atmosphere to reading this. There's also a photo section with pictures of the cast and a number of stills from the "Tribbles" episode itself as well as a couple of the author.

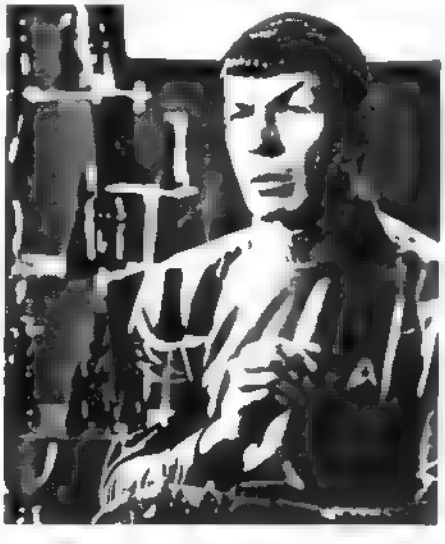
The final chapter is entitled "The Very Best Tribble Story Ever Told..." and recounts how a Tribble saved a little girl's life. The account is told in a very unassuming manner about how one of the Tribbles presented to a little girl with Meningitis gave her the will and the strength to recover because of her love for that little puff of furr. It's a very moving little story, one which places an ethereal value on that STAR TREK episode which cannot be measured, weighed or balanced. It strengthens the belief that the much maligned field of entertainment is far more meaningful than it has been given credit for.

This is a book which can be read not only to thoroughly enjoy but to learn from as well as there are stories and anecdotes in here to rival a Marx Brothers comedy for spontaneity, execution and originality. Besides that, you'll learn a lot more about how STAR TREK worked, and why it is still a phenomenon.

David Gerrold deserves a salute for his skilled enterprise.

NEWS IN THE FUTURE TENSE - Isaac Asimov's CAVES OF STEEL has been optioned by Columbia Pictures.*** Columbia is also planning to produce "The Last Detail", a futuristic satire, with screenplay probably by Jules Feiffer.***Richard Grosser, an independent producer, has acquired rights to Frank Herbert's THE SANTAROGA BARRIER for $35,000 plus 10% of profits.***Yul Brynner stars in MGM's "westworld", playing a berserk robot in an artificial recreation of the old West. Michael Crichton wrote and directed the futuristic suspense film about an amusement park which allows guests to live an adventure in a robot-populated reproduction of the past. Also starring are James Brolin and Richard Benjamin.***Douglas Trumbull (special fx wizard for 2001 & SILENT RUNNING) is involved in several new projects including two tv pilots for possible series: DOLPHIN PROJECT (a futuristic story about experiments in communicating with other intelligences) and DARK FORCES (occult with series concept by Harlan Ellison). Also planned is the film JOURNEY OF THE AQUANAUTS; 22nd CENTURY (a space adventure) and THE RIDE (a future Earth film). ***THE SECOND COMING OF SUZANNE, a fantasy concerning the second coming of Christ, as a woman, is in final editing. In the early stages of filming it was announced that as much as 80% of the film would be optical effects.***Sean Connery has replaced Burt Reynolds as the star of ZARDOZ, 20th Century-Fox's movie about the discovery of the secret of immortality on an alien planet.***Jack Palance and Simon Ward will star in Dan Curtis version of DRACULA, a two hour movie for CBS,now shooting in England.*** Cloris Leachman will star in DYING ROOM ONLY, an ABC movie of the week written by Richard Matheson, ***ABC plans to present a new half-hour SF series, GALAXY, in its Saturday night line-up next fall.*** THE TERMINAL MAN, Michael Crichton's slightly futuristic suspense novel will be filmed by Warner Brothers.***COUNT DOWNE has been completed starring Ringo Starr as a Vampire. It's directed by Freddie Francis,veteran of horror films for both Hammer and Amicus.***IN SEARCH OF DRACULA is a documentary narrated by Christopher Lee who also plays three roles in the 60 minute film. It's based on the book published by Time-Life.***PLUMED SERPENT is the name of the latest screenplay by Nigel Kneale (creator of the popular Quatermass character). He's also working on a new teleplay of the Quatermass character for the BBC, the last one, "Quatermass and the Pit" (which was made into a film in 1967 and released in the US as FIVE MILLION YEARS TO EARTH) was telecast on the BBC in 1959.

More next issue from the world of fantasy and suspense.



COMIC COLLECTOR'S COMMENTS

TAKE A LOOK AT THIS LIST..... Dan Greene, Ernie Chua, Boris Vallejo, Walt Simonson, Alex Nino, Gerry Talaoc, Jess Jodloman, Bob Donelly, John Rosenberger, Chris Claremont and Frank Chiaramonte. If you're puzzled, rest easy. They are all inkers, pencillers and scripters new to the comix field. All it means is that a new wave of people have entered the pro ranks to take up where the old guard has left off through retirement or other commercial fields. In case the editors of the major publishers don't already know it, they can thank fandom for helping them fill their needs. Most of these people would not have been prompted to exploit their talents had there not been fandom. Think about it.....

YEAH! YOU'RE RIGHT.....it is a new masthead. One evening last May I was correcting some typewritten errors for this column (a very prevalent task) when a vision appeared before me. It was my editor-boss G.B. Love enlightening me about RB-CC's new image and how come I'm still using the same cruddy title logo for almost four years. When he's right - he's right, so with the encouragement and assistance of my son Jeff, a new one was created.

A SAD STORY....seems to be developing. When "Shazam" was still in the throws of nation wide publicity, and not yet two issues old, I commented that it will ultimately be a sales failure. Why? A too sophisticated buying public for the pseudo-comical hero that was an outlet for a war involved nation. Tastes have changed and more is demanded in 1973 in the way of art and story, than the easily pleased reader of 1943 expected. At this writing (June 11th), some five issues have been placed on the stands. Discounting the first, which is no barometer since dealers and collectors purchased everything in sight for speculation purposes; each succeeding issue had more unsold copies remaining in the retail outlets. Add to this the $1.00 special edition which was certainly not worth the cover price, the situation becomes magnified. On the latter, retailers were nonplussed in an effort to find the proper place for this tabloid sized comic. It found itself next to magazines of similar size away from the comics rack and away from the buyers eye. It became too expensive a product for others. Some wholesalers refused to handle it because of its cover price. It was a P.T. Barnum presentation in value. Add them all together and a proper conclusion, sadly, is that my prognosis may have been right about Captain Marvel's future.....dim.

TO THOSE OF YOU who have been following the story of "The Gang", let it be known that pro-apprentice Duffy Vohland has moved, and is, in fact, bunking with two "Gangsters" who also seek entrance in the pro ranks - the messrs. Jim Novak and Roger Slifer. His new address for those of you who care, is 518½ College, E. Liverpool, Ohio 43920. Just like Duff to make a change after I give him such a great spread this issue. I'm assuming that the new place will be more ostentatious than the former hang out.....

REMEMBER....when the "schtik" at NFF was "Is There Really An Irene Vartenoff?

IT HAPPENED IN 1966.....Teen Titans, Undersea Agent, Robby Reed, Thunderbolt and Black Hood origin appeared in January in either a #1 cover number or in their first solo performances. The Spectre finally came when he appeared in Showcase #60 after months of banner announcements in DC titles. In March the Silver Surfer made his debut in Fantastic Four, the first Supergirl annual hit the stands and Radio Comics reintroduced the Web in Fly-Man #36. In April many of the old MLJ heroes came back via Mighty Crusaders #1, and we all cried at what Siegel and Reinman did to their coveted reputations. Giant Man turned up as Goliath in May which didn't help erase the memory of Country Wide Publications-Carl Burgos version of Capt. Marvel and Lightning (Thunder Agents) addition to the speedster club. In June Marvel's Fantasy Masterpieces broke the G.A. reprint ice by printing some early Capt. America stuff, the Fantastic Four continued its streak of introducing future solo stars when the Black Panther made his appearance in #52, and Robby Reed became Plastic Man for too short a time in House of Mystery #160. August was made hotter by Dynamo in his own title, Manthor died in Thunder Agents #7 and the demand was met when Speedy guested in TT #4. Sept. offered Radio's 25¢ giant reprint Super Heroes vs. Super Villians which won my vote as the ultimate in camp ridiculousness. Harvey Thrillers began its series with Jigsaw, Spyman and Pirana. Raven was introduced in Thunder Agents as Tower became a "hot" publishing house. Nukla ended a 4 issue run, Nightshade appeared in Charlton's Capt. Atom, Steel Sterling in Fly-Man #39 and Mystery In Space ended a glorious run with issue #110. King revived the Phantom, Flash Gordon and Mandrake. In October Marvel Super-Heroes #1 was released and Mighty Crusaders ended with #7. The Lone Ranger Golden West one-shotter, Fighting American one-shotter (Harvey, and Spirit #1 (also Harvey) debuts were noted. The following month the original Human Torch was in Fantastic Four annual #4 and eliminated; Mighty Comics took over for Fly-Man and Mighty Crusaders as #40 (all Web issue), Peacemaker was introduced as the back-up feature in Fightin' Five (Charlton, and that same company updated Blue Beetle with some of Steve Ditko's best work since he left Marvel. Noman #1 also made the lists. The year ended with an unfortunate DC comical Plastic Man title, Harvey's Double Dare 25¢ title with Bee-Man as headliner and Unearthly Spectaculars with Jack Q. Frost in the same position. And of course Batman was on TV and suddenly the G.A. issues of the Caped Crusader went up in price 200%.

On the next page is the quiz that Willard Harrison sent in. Depicted are the boots of super heroes. Your job is to guess who they belong to. In some cases you may be right in naming more than one; but I can tell you from a sampling made in my office and neighborhood that you'll be challenged.....

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About this issue every year I usually run a picture story such as the one I did a few years back of Dale Manesis' "Good Old Days" nostalgia shop; or the 1972 New York Comicon. This time around I decided to borrow a page from Good Housekeeping by having you visit Duffy Vohland in his quarters in East Liverpool. Ohio. As many of you readers know, Duffy pulled up stakes after high school graduation last year to apprentice himself to Dan Adkins in an effort to break into the pro ranks as an artist. Finding a place, he decorated it in a manner most becoming to his third love (his first two being his parents and his country) - comic art. Here then, is what it's all about.....

Duffy picked up this magazine rack from a grocer who decided to give up the sale of magazines and didn't want to wait for the distributor to pick it up. Duff purchased it at a criminally low price and as you can see it holds an agglomeration of material including comics, black and whites, paperbacks and national magazines. The large collage above the rack is a poster to which Dave Hartman pasted cut outs of various super heroes from his doubles. Above that you will note the cover of Steranko's "History Of Comics Vol. I" You will also see various pictures of W.C. Fields, who taught Duffy how to drink. The Sivler Surfer illo is by John Fantucchio.

This area to the left of the doorway is occupied by one of the Marvel Super-Hero black light posters that are commercially available everywhere. It is surrounded by those A-Man pictures that appeared in TCR (cover by Vohland and Greer). Duff is on a one man crusade to get this character revised by MPP. The Man-Thing is by Duff & Val Meyerik for the back cover of Epoch. On the lower left is an ad DC sent to the fan-reps that volunteered during the 1972 info program that publisher conducted. The others you may be able to recognize as copies of illos sold by fanzines.

One of Duff's most prized possessions, a comic rack which, as you can see, holds a variety of titles indicative of his expansive interests. To the middle-right is a wood burning that fellow "Gang" member Roger Stern gave Duffy for Xmas commemorating his new "Duffy's Tavern". You'll note here, as elsewhere, many cover repros (some enlarged) and posters.

This is where Duffy does his inking. He prefers a card table to the usual drafting board. You're right...it is messy. On the door is one of his old school projects; swipes from some comic strips which the teacher did not recognize. What is beyond the door.....?

The other side of the big room - or bedroom if you prefer. On the chest are models that Marvel offered of their super heros. If you're getting the idea by now that Duffy is one of those guys who can't pass up an offer, you're right! The wall posters are ones he purchased from his book club in school and have no special panelol-igical significance. The books on the desk are for scholarly effect I think.

Duffy's bed, watched over by W.C. Fields Flash Gordon and Don Carleone.

Photo enlargements of classmates on the right, and other memorabilia drawn of and about high school.

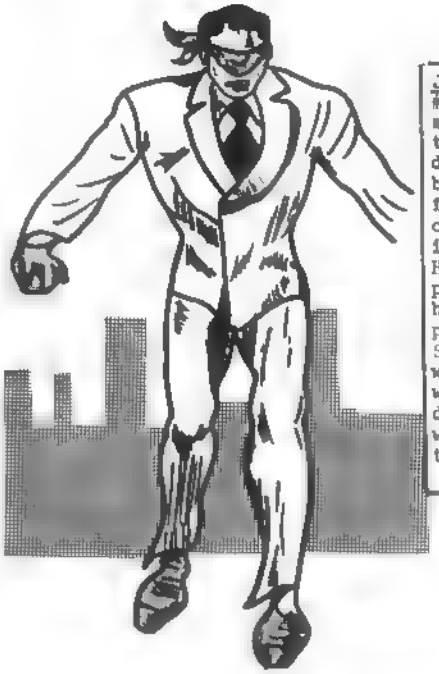
And for the finale.....the man himself updating his magazine rack. In case you're interested, all of this material rests on green walls in the living room and blue ones in the bedroom. Visitors from "The Gang" sleep in the boiler room. Wall space is now at a premium, but nevertheless very colorful. "PAX"

MINOR LEAGUE SUPER HEROES

with thanks to M.C. GOODWIN for his assistance

CAPTAIN COMBAT in a 1945 one shotter titled Star Studded Comics. It was a 128 page 25¢ "giant" which had a good mixture of all sorts of features. This is one super hero which artist Bernard Baily neglected to give any identity to....no super powers, no alter ego, no origin. He was just there.

The repro to the left is taken from the cover of the magazine. That the Captain was the star feature was evident by the fact that he commanded front stage center on the cover. His costume was green shirt and trunks, red cape and gloves, green mask, brown boots and his hair was red. The indicia publisher, Cambridge House, never followed through with either the title or the character.



JUSTIN WRIGHT appeared but once...in Dollman #1. He was a lumberjack (hence his great strength) who is told on his 26th birthday that his parents were murdered, and did not die accidental deaths as he had been led to believe. Presented with his inheritance, he finds his mother's scarf which was akin to a one way mirror in that he could see out thru it, but from the other side it looked opaque. He vows to fight crime in revenge for his parents, dons the scarf as a mask and calls himself "Just R' Right". His costume was patterned after other Quality heroes The Spirit and Midnight. Blue conventional suit, white shirt, red tie. In some panels the mask was white, in others red...typical for those days when color proofers were unskilled. Art was credited on the splash page, from which this repro was taken, to Wayne Reid.

NEW
ADVENTURES of INLAND'S
4-WAY Safety Plate
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SP
AND SO, GENTLEMEN I WANT YOU TO FIND A PRODUCT FROM ONE MANUFACTURER THAT WE CAN USE FOR FLOORS STAIRS PLATFORMS AND EVEN ON OUR PRODUCTS
GOSH FRED THE OLD MAN IS REALLY HOT THIS TIME!
HE SURE IS, ARL AND I DON'T KNOW WHERE TO START
I COULDN'T HELP OVERHEARING THE MEETING AND IT CERTAINLY LOOKS LIKE A BIG JOB FOR YOU TWO
BUT AN EASY ONE FOR SUPER PLATE! WITH HIS 3 PATTERNS 18 THICKNESSES AND AN ENDLESS VARIETY OF WIDTHS AND LENGTHS HE CAN DO ANYTHING
ALWAYS CONSCIOUS OF CUSTOMERS PROBLEMS SUPER PLATE AND HIS LOYAL FOLLOWERS AT STEEL SERVICE CENTERS EVERYWHERE ALL SWIFTLY TO SAVE THE DAY
WELL BOYS YOUVE DONE IT WE'LL USE 4-WAY SAFETY PLATE IT'S FLEXIBLE WELDABLE STRONG AND IT LOOKS GREAT TOO!
THANKS TO SUPER PLATE HE'S INCREDIBLE
HAVE A CIGAR
DOES IT ALL!
INLAND STEEL
4-WAY SAFETY PLATE IS NUMBER ONE.
You've put it in its place.

IN CASE YOU'RE NOT AWARE OF IT many of the major publishers (and I'm not talking about just NPP and Marvel), have departments that solicite many industries. They offer the scripting and art services usually used to produce their comic books. On the next page is a blurp from a booklet given out by the Archie Comic people at the 1973 National Premium Show. Also stated is a sales figure of 50 million copies per yr., 2 million sales gold records ("Sugar Sugar" and "Jingle Jangle" by the Archies), the Archie Fast Food Restaurant Chain now growing, and three nationally syndicated TV shows on the CBS network. King Features has available to industrial manufacturers prepared booklets featuring the ever popular Popeye. Some of the themes cover health, communications & media, business and office, marine science, environmental control, fine arts and humanities, etc. The Third Eye will be sending me some hopefully printable stuff on Marvel Super Heroes premiums (posters, jigsaw puzzles, etc.) for future presentation in this column.

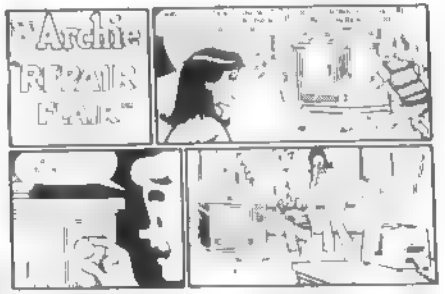
The picture-quis answers: 1-Space Ranger, 2-Deadman, 3-The Patriot, 4-GA Green Lantern, 5-Giant-Man, 6-Blue Beetle, 7-The Web, 8-Iron Man, 9-The Twister, 10-Captain Marvel, 11-Ultra, The Multi-Alien, 12-GA Hawkman, 13-Black Terror, 14-The Creeper, 15-Mr. Miracle, 16-The Black Knight, 17-Daredevil, 18-Animal Man, 19-The Falcon, 20-Batgirl, 21-The Shield, 22-Spider-Man, 23-B'Wana Beast, 24-Mera (Aquaman's wife), 25-Ultra Boy, 26-The Cat, 27-Hourman, 28-The Jaguar, 29-Warlock, 30-Judo-Master. How well did you do?

This picture arrived too late to put into his FANDOM PROFILE last issue, but our own Rex Miller sent me this to illustrate some of his personal collection. An Atwater-Kent radio which still works, and other items from Buck Rogers, LOA, Tom Mix, Ma Perkins, David Harum, Jack Armstrong and Natl. Barn Dance. Ah! The days of Golden Radio!

And with some space left in this corner a quick note to my good friend from "Down Under", John Ryan. John: the rearrangement of pages so that the column will not have to be turned around in RBCC won't work at this time. My typewriter will not accommodate the 11" length. However, a 12" electric is being contemplated, so perhaps.....

ARCHIE HAS PRODUCED MILLIONS OF COMIC BOOK PREMIUMS FOR...

GENERAL FOODS



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PAGE 46

AN OPINION

At first I thought it was a gag that some unsuspecting oub reporter at AP had been taken in by; or perhaps a ploy by someone in the news media to fill up space, when the late evening news announced that someone on the West Coast had paid $1801.00 for a copy of Action #1. Then a weekly periodical identified by photo, a heretofore unknown-to-me collector given the sobriquet of "King of the Comic Book Collectors". I made queries to other senior collectors in an effort to identify this "Mitchell Mehdy"; and all, including fellow-staffer Ray Miller (who has been around long enough to know everyone of importance), failed to identify him. If this young gentleman is for real, then he is very, very rich; or has successfully stayed in the background while amassing a theoretically fabulous collection - or both! More power to him if he is for real; but what he has done is a veritable injustice to others and to fandom in general. He has made an ultra-mockery of an already out-of-hand, overly inflatedmarketplace. He has given delusions of grandeur to those who may have a rare item and were willing to post a reasonable price tag on their wares. He has virtually made it impossible for those with limited budgets, to acquire a "comic gem" by "going for broke" in an effort to claim the costliest comic in the world as part of his collection.

Some of you may disagree with me. Dealers will. Bruce Hamilton, who has already made his position on the subject of high priced comics known, might also. Nevertheless my interest has always been on the side of the masses in fandom; and they are the majority in the pocket book derby. I hope that this is all a hoax. If it is, I make a plea to the perpetrator to end what could be an unfair and dangerous game. If this so called "King" is for real, I invite him to reveal himself to the public and give us details about this purchase.

MAIL DEPARTMENT

Great to get an infrequent letter from former FANDOM PROFILER and friend M.C. GOODWIN. He's still answering questions and helping researchers. Add his name to those who are disenchanted with Captain Marvel's revival. As many of you old time readers know, M.C. is with the No. Carolina State Environmental Control Commission and has been working 25 hours a day with the serious waste disposal problems prevalent there, but thank the Lord he has time for his two favorite hobbies - comics and bottle collecting!

Here is a case where a similarity in name can wreck havoc upon an innocent. DANIEL MEYEROWITZ of Houston, Texas has been incorrectly assumed to be the infamous Arnold Meyerowitz. Please note that he is not STAN BLAIR'S number one target.

Hey SCOTT PAAUW! I lost your address and have had a sealed envelope with

your name on it since May. Please write. I haven't lost interest in "The Mob".

JIM SCHWADA of Overland Park, Kansas is in his junior year at Comics Fandom U. and tells me he is enjoying it very much. We all do Jim!

Again from SCOTT PAAUW comes a copy of Denmark's CARSTEN SØNDERGAARD'S international fanzine. All it tells me Scott is that the U.S. still has the best product in the world and that the people who covered this country in the zine gave short shrift to RB-CC unjustly. I just don't think most American fans would get as much out of it as those of other countries who use our stuff as the backbone of their industry.

"STERNO" rides again! Wait until STEVE MATTINGLY finds out you sent me that sideshow photograph of his head on a painted Superman body. He'll hit roommate DUFFY VOHLAND'S ceiling. Okay - I'll tell fandom that your new address is 1465 Cicero Road, Indianapolis, Ind.

"DOC LARRY" BRYNICKY of "The Gang" sent a tear stained missive screaming bloody murder at Marvel's cancellation of Doc Savage. See next issue for some definitive bits on DS, DL. I told you in a letter the commerical reasons for the move. If any more of you "Man Of Bronze" devotees want to save the title, do what thousands of "Shazamites" did.....buy up hundreds of copies per person and create an inflated, untrue sales chart that will give the accountants reason to unplug the faucet.

A far out script-opera titled "Joe Blow - Superfan" was sent in by RALPH ALFONSO of Montreal, Canada. It's the kind of thing I'm not capable of commenting on Ralph as my tastes are too old fashioned to get orientated to the theme.

TERRY BRISCOMB of Trussville, Ala. memoed that he was happy to get GA comics via NPP reprints. Right you are Terry. As to your second question, I would say that one of the unsung great artists of that era is being recognized because of the reprints. I'm speaking of Jack Burnley, whose Starman work appears in the "Wanted" and "Super-Spectaculars" (the former is now cancelled). Mac Raboy's stuff, as friend and fellow columnist RAY MILLER pointed out in a recent letter, seems to be inked or backgrounded by other people. The true Raboy can be seen in Captain Marvel, Jr. alone.

PROFESSOR JERRY BAILS post-cards that NPP has given him permission to use some rare art work, hence the first volume of the "WHO'S WHO IN AMERICAN COMIC ART" is now in print. It was introduced for public sales at the NY Con, and recent ads tell you that for $6.00 you can buy it from Jerry direct. His address is 487 Lakewood Blvd., Detroit, Mich. 48215. If you miss up on this great piece of research, you are doing yourself a disservice. Have you ever been to a ball game and tried following the action without a score card? If your library is missing the "Who's Who" it's tantamount to the same thing. And while all you new and old pros are reading this, have you sent Jerry your bipgraphy????

By the time this issue is in the mails, TCR will be also with its 100th anniversary issue, so this is a good time to congratulate PAUL LEVITZ for and excellent job of editing this first rate newszine. Paul, you've surpassed the efforts of former editors Schoenfeld and Hannerfeld. A 3000 circulation proves it!

COMING NEXT ISSUE: Book report: "The Mad World of Wm. M. Gaines", a bit on Doc Savage, something on the N.Y. Con from a different angle, and the usual pictorial and written features.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

PROGRAM READ

ROCKET'S BLAST · COMIC

WOOD'S WORLD

FOR MY WORLD IS THE WORLD OF SCIENCE-FICTION... CONCEIVED IN MY MIND AND PLACED UPON PAPER WITH PENCIL AND INK AND BRUSH AND SWEAT AND A GREAT DEAL OF LOVE FOR MY WORLD. FOR I AM A SCIENCE-FICTION ARTIST. MY NAME IS wood.
COPYRIGHT © 1969 BY WILLIAM M GAINES

Starting with the next issue we will be instituting another new feature titled WOOD'S WORLD. In this section we will be reprinting, in serialized form, some of the best Wally Wood non-EC strips. And we will be starting this series with a real classic, chapter one of "AN EARTH MAN ON VENUS", a sample of which is on the next page. Ideas, suggestions, and comments on WOOD'S WORLD are welcomed.

M READOUT...

COMICOLLECTOR

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

r.
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SEND ALL QUESTIONS, ANSWERS AND/OR CORRECTIONS TO THE ABOVE ADDRESS. PLEASE ENCLOSE TWO (2) SASE'S WITH ALL QUESTIONS TO HELP ME LOCATE YOUR ANSWERS. LIMIT IS FOUR QUESTIONS PER ISSUE.

****

DENNY MCCANDLESS... COLUMBUS, OHIO

Q. Here's a real tough, according to the Overstreet Price Guide #2, Radio Comics THE SHADOW #1 came out in Aug. of 1964, and it featured a blue and green garbed long-johns hero in it, "Shiwan Khan's House of Horrors". I have a copy of Radio's SHADOW #1 Aug. 1964 but it features the old Black-hat- and -cape Shadow of the pulps in "The Shadow vs. the MSG Spymaster", "The Shadow's Doom", and "The Eyes of the Tiger", how can this be? Did Radio put out two different Shadows at the same time?

A. No mystery. The cover shown in the Price Guide is the cover of SHADOW #2.

DOUG MARTIN...ROCK ISLAND, ILL.

Q. Could you give me a run down on the Golden Age villain Vandal Savage?

A. Vandal Savage has been vastly over rated and by all means should be classified a minor villain of the 40's. To my knowledge he only appeared in GREEN LANTERN #10 and ALL STAR 37. Art by Martin Nodell in GL and Eubert in All Star.

Q. Who did the art in GREEN LANTERN 24?

A. Martin Nodell (Mart Dellon) was the artist.

Q. What do you know about Dagnion?

A. Only that he appeared in ALL STAR 35 and 37.

Q. Who drew the early Hercules stories in HIT COMICS? Especially in #9?

A. Hercules was drawn by Holmgrewich in 1-6, George Tuska in #7, John Celardo in 8-10 and Rood Cramdall in 11-18. I don't know who did the strip in 19-21.

CHRISTOPHER LEIGHTY...OAKLAND, CALIF.

Q. Could you enumerate J'onn J'onzz' powers? I can't figure them out.

A. I always figured them to be about the same as Superman's except instead of kryptonite, it was fire that robbed J'onnzz of his powers.

Q. I recently bought a French reprint of "Flash of Two Worlds". I've enclosed a copy of the cover. Who did it? Novick? Do all French reprints get new covers? I know that the German ones don't.

A. I've never seen a French reprint book, but the cover you sent doesn't really look like Novick to me. Maybe a French artist. Anyone know?

Q. What changes were made in "When Gravity Went Wild" as reprinted in JLA #39?

A. That is one of the 3 JLA issues I do not have.

Q. Who was the artist of BATMAN and WORLD'S FINEST in the 50's and early 60's whose work is characterized by tiny silhouettes in long shot and figures leaning forward? He did, for example, "Outlaw Town U.S.A." in BATMAN 238 and "The Human Firefly" in the third annual.

A. I'd say this was Dick Sprang. If you have BATMAN 100 page Super Spectacular 8 check the last story which is a 1953 reprint by Sprang. Sprang worked on Batman as far back as 1943.

HEY, MR WILLIAMS (#99) from Bill Paul: Concerning your question about FREELANCE-ROBIN HOOD: This book was published by Anglo-American which was a Canadian Publishing company in Toronto. The publisher went to color at the end of the second WW to meet the competition of the American comics that would soon be rushing back into Canada. American comics were banned in Canada during the War. During this time Anglo-Americas also published their characters as well...

Bob Williams (con't)

...Commander Steel, The Purple Rider, The Earth-Man, Red Raver, Crusader Ship, Dr. Destine, Kip Burns, Terry Kane, and Captain Marvel (Fawcett).

(Thanks for the copy of MEDIA 5, Bill. I enjoyed it. Keep up the good work.)

Chuck, and Terry Donaghan adds that many of the above characters appeared in THREE ACES and GREAT SCAR COMICS.

Me: David Miller (# 9) from Terry Donaghan: Your SHADOW COMIC with "Unmasks a Fraud" is V2 5 July 1942.

CE BY MCLAUGHAN...TOPEKA, KANS.

Q. I have two coverless JUNGLE GIRL I believe to be # 7 and 8, but I don't know which is which. The first one has the lead story "Trail of the Gang". The second is "The Ghost Walked at Midnight".

A. Does anyone know which is which?

Q. My other question concerns a comic from Polyoka called CAPTAIN. I have never seen an issue and would like more information on it. There never has been much listed in the Price Guide.

A. I think this was a mistake on Overstreet's part as I know of no such book. The issues listed in the Price Guide which are 6-26 and list #6 June 1942 as the first issue for MISS VICTORY, in my opinion is really CAPTAIN AERO and after two printings I don't know why Rob didn't catch his mistake. CAPT. AERO #6 June 1942 was MISS VICTORY'S first appearance in this title.

PEGGY HIGGINS...CINCINNATI, OHIO

Q. I would like to get in touch with anyone who has a large MICKEY MOUSE COMICS and a large ANIMAL COMICS collection.

A. If anyone out there has either, drop me a line and I'll see to it that Peggy gets it.

Q. When did Barbara Van Buren stop doing ANNIE & SLATS? When was the strip discontinued? Is Van Buren alive?

A. Anyone have the answers?

Q. Who has a large MLE collection?

A. Again, you can write me and I'll forward the letter to Peggy.

JERRY SCALLEY...PALM BEACH GARDENS, FLA.

Q. Is there a Doc Savage Index? If so, who published it?

A. I know of none.

Q. Has there ever been a Carl Barks Biography printed?

A. FUNNYWORLD has printed a lot on Barks. This is one fanzine I have never seen so can't say what all was in it's 14 issue. No one ever sends me a sample copy of their mimeo anymore except a couple from Canada.

Q. I am trying to determine which issue of AIR FIGHTERS had a Sky Wolf story I can remember as a kid. The story had one scene where Sky Wolf held a German officer as a captive and a German soldier fired his gun grazing Sky Wolf but the soldier was executed because he almost hit the officer.

A. This would be AIR FIGHTER Vol. 1 #10 July 1943.

DAVID EVARETT: I JUST WANTED TO THANK YOU FOR THE PICTURES OF YVONNE "BATWIFE" CRAIG. ANY PICTURES OF YVONNE, CONNIE STEVENS AND KAREN VALENTINE ARE WELCOME TO THIS COLUMNIST.

BILL PAUL...LONDON, ONTARIO

Q. Can you list all the appearances, guest shots, etc. the modern ATOM has had by number and title? Can you list all the numbers and titles of comics IRON MAN has appeared in as a guest star, cross-over etc.?

A. I can't, but if anyone wants to send me the data, I'll print it.

CHARLES A. MANUSELES...SANTURCE, P.R.

Q. Does all issues of UNEXPECTED #146 have a double cover?

A. No they do not.

CHARLE'S HAEUSSLER CON'T.

Q. Would a stamped price on the cover of a comic book effect it's value?
A. Somewhat. It would depend on the size of the stamp and where it was placed.

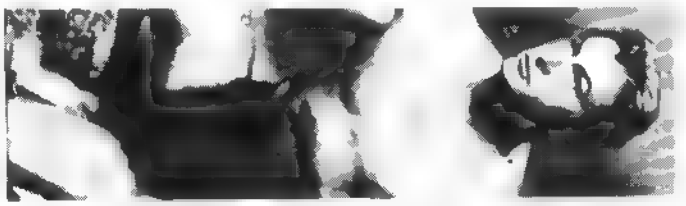
RICHARD CENTOLA...BARRINGTON, N.Y.

Q. How many issues did Simon and Kirby's BOY'S RANCH run? Did the strip appear anywhere else?
A. BOY'S RANCH ran 7 issues and I don't think they appeared anywhere else.
Q. In what issues of BOY COMICS did Charles Biro drew as well as write Crimemaster?
A. I really can't say. My latest BOY is #17 and it is still by Biro. Anyone have the answer to this?
Q. What EC comic had the story "The Precious Years", reprinted in one of the Ballantine paperbacks?
A. This story was originally in WEIRD SCIENCE #19 May-June 1953.
Q. Which comic titles to date, contained Charlie Chan?
A. Again I'll need help on this. These I do know had Charlie Chan: BIG SHOT #1-78, COLUMBIA #1, MICKEY FINN #3, CHARLIE CHAN 1-9 (1948-49) Prize Group, #1-7 (1955) Crestwood/Charlton and 1-6 (1958) DC.

READERS, IF THIS COLUMN IS TO CONTINUE, WE NEED QUESTIONS. TWO 6¢ STAMPS IS ALL YOU NEED SEND. IF POSSIBLE TRY TO LIMIT YOUR QUESTIONS TO THE GOLDEN AGE BUT WE WILL TRY TO ANSWER ALL QUESTIONS.

ROBERT HILL...GARNER, TEXAS

Q. I have a SUPERMAN Giveaway - copyrighted 1966 which features "The Origin of Superman" and "Superman's Mystery Power". It has 16 pages not counting the covers and is printed on paper like the MEGG uses only thicker. On the inside front cover it has a history quiz on Superman with the answers on the inside back cover. There is a reprint of the Superman family on the back cover. Can you tell me what this book is and where did it come from?
A. This is the comic book that came with the SUPERMAN record put out by Golden Records. There was also a BATMAN comic and record. These came complete with pinback buttons, membership cards and in the case of SUPERMAN, an iron on emblem.
Q. What were the special Editions of ACTION COMICS printed for the US NAVY (1944-45)? How many different ones were printed and did they carry specific numbers or dates to place them in any order?
A. I never even knew there was such a book. Anyone have an answer?
Q. What was the SUPERMAN WORKBOOK of 1945.
A. Again I've no answer.
Q. I have heard that many of the early original Superman pages /stories were destroyed and can not be reprinted. Yet, the origin pages of Superman from ACTION #1 was recently reprinted. Is this true?
A. Most of the Golden Age art has long been disposed of in one way or other. The reprints DC has been using is right from the comic book itself and I figure they could reprint any Golden Age story they wanted to if they had the book to take the story from.



TARZAN DEAD: Lee Harter, fourth in the line of actors filling the perennial Tarzan role died yesterday after collapsing on the street in New York. Harter was 53 years old and was a member of a socially prominent family. He played the ape-man in the mid-1950s. (UPI Telephoto)

HAL FOSTER

BY DAVE HARTMAN

Harold Rudolph Foster was born 81 years ago on August 16th, 1891, in Halifax, Nova Scotia. His family loved the sea and boating so by the age of 12, he was skipper of a 30 ft. sloop. In 1906 his family moved to Winnipeg. During this time he began trapping, fishing, selling newspapers and continued his schooling where he excelled in sports. He quit school at 18 to support his family. The bit about his professional boxing career has been exaggerated greatly from his original statement: "I took up boxing and became so good in the gym that I was offered a professional bout. It was the turning point in my career for I learned I was yellow decided thereafter to develop my intellect, not the torso!"

His first actual job was illustrating for a mail order house. This also proved to be short lived. The 1913 depression ended this, so he became a guide in Western Ontario and Northern Manitoba.

In 1917 he tried prospecting in the Rice Lake District where it has been said he found a million dollar claim only to have it jumped. When asking about this, Hal had this to say: "Sometimes a whimsicle comment is taken as gospel be serious minded people and a pleasant prospecting adventure becomes a million dollar deal. I lost the claim by neglecting to do the assessment work." He also married around this time a pretty blonde named Helen.

At age 29, he bicycled 1000 miles to Chicago from Winnipeg leaving his Canadian heritage behind to become a naturalized citizen of the United States. In Chicago he studied at the American Academy, The Art Institute, and the Chicago Academy of Fine Arts.

He had learned to draw while in Winnipeg using a large mirror set up in his attic and was soon doing Popular Mechanics covers. He finished his education and moved on.

While working for the Campbell-Edwald Advertising Agency in Denver during 1928,he was introduced to Edgar Rice Burroughs by Joseph Neebe. It seemed Neebe had some far out idea of doing a comic strip adaption of Tarzan. Foster started his first comic strip work the next year.

Hal was assigned to do a 30,000 word adaption of the novel Tarzan of the Apes for Metropolitan Newspaper Service (later to become United Feature). This became a 10 week test sequence that started on January 7th, 1929. Each daily, or installment consisted of five panels with about 100 words of text to each panel. Foster also started his concept of omitting word balloons which 'subtracted from the realism of the strip'. The sequence proved very successful but Hal had returned to his job at the advertising agency. Rex Maxon was contracted to do the strip.

A Sunday page was wanted so United contacted Foster once again who had now moved on to Evanston, Illinois. Maxon couldn't handle both the Sunday and daily strip. The first Tarzan/Foster Sunday page appeared on September 27, 1931, and would continue to appear under him for almost six more years.

Hal had been working for 18 months on an idea of his own and when he signed a contract with King Features in August, 1936, he so informed United Features and said he would get as far ahead as he could by January 1st, 1937. Helen, Hal's wife, had this to say: "In fact he begged them to double the amount of script. They did not do so. On December 31st, 1936, they wired him offering him more money to stay on. Hogarth was hired later."

Foster did all his research on Prince Valiant in Chicago. He moved then to Topeka, Kansas, where he finally did sign with King Features and did the last few Tarzan pages while there.

February 13th, 1937, marked the beginning of Foster's 'idea'. It now appears in over 200 Sunday papers and in over 20 countries. Prince Valiant hit with the same impact that Foster's fists once might have.

On April 23rd, 1944, an addition was tacked on the lower third of most Prince Valiant pages. Medieval Castle was added simply as a move of strategy. King Features was worried newspapers would drop P.V. since it used a full page of paper and the paper shortage was great during the war. This way papers could drop the Medieval Castle strip and still retain Prince Valiant. Soon, about a year and a half later, the war was over and Medieval Castle discontinued.

In 1951, Hasting House Publishers in New York had an idea to print Prince Valiant in a hardback book. Prince Valiant in the Days of King Arthur appeared. The first 103 Sunday pages were covered. Max Trell adapted the story line and certain panels where reproduced as illustrations. It proved successful and 6 more volumes followed: Prince Valiant Fights Attila the Hun, Prince Valiant on the Inland Sea, Prince Valiant's Peril on Voyage, Prince Valiant and the Golden Princess, Prince Valiant in the New World, and Prince Valiant and the Three Challenges. Foster did special covers for the first three books. Max Trell adapted the story once again for books two thru four, and James Flower adapted the last three books. In general, about 3 years of strips were condensed into a book. Hasting House also published the Medieval Castle strip in book form and, interesting enough, has outsold the P.V. books.

Another by-product of the Prince Valiant Sunday page is the movie which is called, oddly enough, Prince Valiant. Twentieth Century Fox gave King Features $50,000 and made one of the first movies to be filmed in the then new Cinemascope process. The year: 1954. Dudley Nichols wrote the screenplay (which Foster found somewhat childish), Robert L. Jacks produced, and Henry Hathaway directed. The cast consisted of Robert (It Takes a Thief) Wagner as Prince Valiant, Janet Leigh as Aleta, and James as Sir Brack.

Consequently, the same year as the movie, Hal and his wife were conned into attending one of Ralph Edward's This is Your Life broadcasts only to find himself the "victim." That was April 14, 1954.

Foster did Prince Valiant continuously up until late 1970. Gray Morrow was the first to relieve him and ghosted the October 11, 1970, strip. John Cullen (Big Ben Bolt) Murphy did the November 1st strip 3 weeks later followed by Wally Wood's November 15th page. Murphy was selected and did 21 of the next 26 weeks. Foster's last page, May 23, 1971, appeared about 7 weeks after the full page format was completely dropped in favor of the half page. There just wasn't enough papers left that still carried it in it's original full page format.

Foster had about 300 books on Medieval history and admits condensing two or three hundred years of history into Val's lifetime. He averaged about 50 hours work each week on each page. He has used photographs for authenticity but has never swiped. At one time, one of Hal's two sons, Arthur, colored and did backgrounds.

Hal has given most all of the Prince Valiant originals to the University of Syracuse. He still does the story and some layouts for P.V., but for the most part, it is now in Murphy's hands.

Through the years, Hal and his wife have managed to visit most of the countries that Val has adventured in. He's been to England, France, Italy, etc., but has yet to make Africa or the Far East.

In 1952 Harold Foster received the Silver Lady award from the Banshees' for his contribution to the newspaper industry. In 1957 the National Cartoonist Society awarded him the Ruben Award for cartoonist of the year.

1964 saw him receive the National Cartoonists Plaque for best story strip and in 1966 and 1967 he recieved the same plaque for best feature.

Hal has also been inducted as a member of the National Cartoonists Society, the Newspaper Comics Council, the Metropolitan Museum of Art, the Banshees, and has been elected into Fellow of the Royal Society of Arts of England. The Duke of Windsor has been quoted to say: "Prince Valiant is the greatest contribution to English Literature in the past hundred years." I don't care to disagree.

Foster is now semi-retired living approximately 300 miles northwest of Miami in Spring Hill, Florida. He's living in a new house complete with swimming pool and a lake just beyond his back yard. He still does his share of boating, fishing, etc., though the climate is somewhat different that where he started.

(compiled by Dave Hartman) (DC) Plastic Man

1 Dec'66 "The Dirty Devices of Dr. Dome"(Drake,Kane)24 pgs-
The Boys Behind the By-Lines(letter page)has an interview with Arnold Drake)
2 Feb'67 "The Three Faces of Plastic Man"24 pgs-first actual letter page(from Plastic Man's
3 Apr "The Biggest Wheel in Town"24 pgs
4 June "Dr. Dome's Dame of Doom"(Drake,Mortimer)24 pgs
5 Aug "The 1,001 Flas-Sassins"24 pgs-letter from Dave Cockrum
6 Oct "The Sly,Slippery Slithery Sphinx"(Drake,Mortimer)14 pgs
"Menace of the Mad,Mad,Mod Goldainger"9 pgs
7 Dec "Plastic Man's Fantastic Old Man"23 pgs-Woosy Winks present
8 Feb "The Unforgettable Wot's-Is-Name"24 pgs-interview with Jack Sparling
9 Apr "Joe,the Killer Pro"24 pgs
10 June "The Terrible Plastic Twin"24 pgs

Issue ten is as far as the Plastic Man run goes.

PAUL HUGHI...HOLLYWOOD, CALIF.

Q. A friend of mine picked up the original art for the 8 page Commando Ranger origin story from RANGER COMICS #13 Oct. 1943. We would like to know who the artist is?

A. The story was done by Rubimor (Ruben Moreira) who also did the strip in RANGER 14 and 15.

Q. Who was doing the SUPERMAN Sundays in 1945? The strip listed Schuster but I know it's not him.

A. It was likely Wayne Boring. Anyone know for sure?

I guess most of you have seen the SHAZAM dollar special by now? As a whole, I like it but if Mac Raboy did the CAPTAIN MARVEL JR. story, then I'm ready to give up identifying artists. The only Raboy I see in the strips are the photostats of his JR. and Freddy art. The rest of the story is drawn by another artist. Another Raboy note: If you have GREEN LALA #1 or the SFCA's GOLDEN AGE COLLECTOR #2 you will note pages 1-8 of GREEN LALA are by Raboy but pages 9-12 are not his art.

#66	"The Red Executioner" RC +		10 pages
	Chop Chop feature		4 pages
	"The Crawler"		7 pages
	"Prisoners of Space"		7 pages
#67	"The Weapon of Doom"		10 pages
	Chop Chop feature		4 pages
	"Who Is the Future Fuehrer"		7 pages
	"Death Rides the Guided Missle" RC +	last BH by Crandall	7 pages
#68	"The Assassin Squad"+		10 pages
	Chop Chop feature	* in case you haven't *	4 pages
	"Killers of the Kremlin"	* noticed it yet, 99% *	7 pages
	"A World-Wide Manhunt"	* Of all the villians *	7 pages
#69	"The Cyclone from Hell"+	* BH fights are com- *	10 pages
	Chop Chop feature	* munists; (no pinko *	4 pages
	"The King of the Iron Men"	* this fella...) *	7 pages
	"The Conference of the Dictators"	in this tale BH fights Malenkov, Walter Tsbo, Kim Il Sung, Boleslaw Bierut, & MAO TSE-TUNG!!	7 pages
#70	"The Return of Killer Shark"+	Killer Shark returns (1)	10 pages
	Chop Chop feature		4 pages
	"Master of Murder"		7 pages
	"The End of a Blackhawk"	Andre gets canned	7 pages
#71	"The Man Who Could Defeat Blackhawk"	Von Tepp; retells origin of BH	10 pages
	Chop Chop feature		4 pages
	"Lost Horizon of Terror"+		7 pages
	"The Red Tiger"		7 pages
#72	"Death in the Iron Mask"+		10 pages
	Chop Chop feature		4 pages
	"The Death Legion"		7 pages
	"The Invasion from Within"		7 pages
#73	"Blackhawk Battles the Hangman"		10 pages
	Chop Chop feature		4 pages
	"Blackhawk Retires"+	BH gives up his leadership	7 pages
	"The Tyrannical Freaks"		7 pages
#74	"Plan of Death"	with Killer Shark	10 pages
	Chop Chop feature		4 pages
	"The Blackhawks -- Wanted for Murder"		7 pages
	"The Sky Sleds"+		7 pages
#75	"The Flying Cannon"+		10 pages
	Chop Chop feature		4 pages
	Blind Victory	BH goes blind	7 pages
	"The Z Bomb Menace"		7 pages
#76	"Hell's Hero"		10 pages
	Chop Chop feature		4 pages
	"war Incorporated"+		7 pages
	"The King of Blackhawk Island"		7 pages
#77	"The Jet Propelled Terror"+		10 pages
	Chop Chop feature		4 pages
	The Fiendish Electronic Brain"		7 pages
	"Slaves of the Disabler Ray"		7 pages

#78	"The Killer Vultures"		10 pages
	Chop Chop feature		4 pages
	"Stand-Ins for Death"		7 pages
	"The Phantom Raider"+		7 pages
#79	"The Monstrous Destroyer Drill"	General Panic	10 pages
	Chop Chop feature		4 pages
	"The Wolf-Pack"		7 pages
	"The Human Bomb"+		7 pages
#80	"Fang, the Merciless"	with Fang, Killer Shark, & King Cobra	10 pages
	Chop Chop feature		4 pages
	"The Iron Curtain Destroyer"		7 pages
	"The Death-Digger"+	Dr. Death	7 pages
#81	"The Monster Dynamo"		10 pages
	Chop Chop feature	(Jack Cole reprint)	4 pages
	"The Sea Monsters of Killer Shark"	Killer Shark	7 pages
	"The Flying Flat-Top"+		7 pages
#82	"Malenkov's Merchant of Murder"	get this villain: Sabo Teur	10 pages
	Chop Chop feature		4 pages
	"Red China Hatchet Man"	* I take it back: *	7 pages
	"Twenty Four Hours to Doom"+	* 100% of BH's *	7 pages
#83	"Hammer and Sickle"	* villains are *	10 pages
	Chop Chop feature	* commies! *	4 pages
	"Trapped in the Kremlin"+		7 pages
	"The Magnetic Mountain"		7 pages
#84	"The Dreaded Brain Beam"	* I'm beginning to *	9 pages
	Chop Chop feature	* think all commies *	4 pages
	"The End of Blackhawk Island"+	* are fat and bald *	7 pages
	"The Race of Doom"		7 pages
#85	"The Fiendish Impersonator"		10 pages
	Chop Chop feature	(these CC features are reprints)	4 pages
	"The Fire Wheel"+		7 pages
	"The Super-Sonic Menace"	villain's name: Super Sonic	7 pages
#86	"The Human Torpedoes"	Admiral Eel	10 pages
	Chop Chop feature		4 pages
	"Weapon for Conquest"+		7 pages
	"Suicide Decoy"	return of Massacar	7 pages
#87	"Inferno from the Sky"+	villainess: Soviatta	10 pages
	Chop Chop feature		4 pages
	"The Sea Wolf"	introducing the Hawkmarine	7 pages
	"The Ordeal of a Blackhawk"	Sabre	7 pages
#88	"Thunder, the Indestructible"+		10 pages
	Chop Chop feature		4 pages
	"The Incredible Silencer"	Dr. Hydro	7 pages
	"The Phantom Sniper"		7 pages
#89	"The Super Communists"	...it was only a matter of time	10 pages
	Chop Chop feature		4 pages
	"The Fight for Survival"	the Viper	7 pages
	"The Ghost Raiders of the Sky"+		7 pages
#90	"The Storm King"		10 pages
	Chop Chop feature	(all CC features are reprints)	4 pages
	"The Bubbles of Doom"	Karlok	7 pages
	"The Villainess Who Smashed the Blackhawk Gang"+		7 pages

BLACKHAWK COMICS INDEX

#91	"Treason in the Underground"		10 pages
	Chop Chop feature		4 pages
	"The Statue that Attacked Blackhawk Island"	Marshall Maniac	7 pages
	"The Steel Colossus"✦	Moxon, the Invader	7 pages
#92	"Prisoners of the Black Dungeon"✦	Kong	10 pages
	Chop Chop feature		4 pages
	"The World Traitor"		7 pages
	"The Flying Cutlass"	Dr. Kroger	7 pages
#93	"Garg the Destroyer"		10 pages
	Chop Chop feature		4 pages
	"The Floating Fortress"✦	Sirena	7 pages
	"Origin of the Blackhawks"	text (reprint from #50)	1 page
	"Breaking Through the Time Barrier"		7 pages
#94	"The Web of the Black Widow"		10 pages
	Chop Chop feature		4 pages
	"Blind Victory"✦	the BH's go blind; Darrk	7 pages
	"The Prophet of Doom"		7 pages
#95	"Madam Fury Queen of Pirates"		10 pages
	Chop Chop feature	"3 VILLAINESSES 3" issue	4 pages
	"Terra, the Trapper"		7 pages
	"Lhala, Tigress of the Desert"✦		7 pages
#96	"7 Graves for 7 Blackhawks"	* Chinese-American groups must *	9 pages
	"Rescue from the Sky"	* have gotten on Quality because *	
	(aviation hero feature)	* in this issue Chop Chop looks *	4 pages
	"Case of the Missing Blackhawk"	* human & his strip is replaced *	7 pages
	"Doom in the Deep"✦		7 pages
#97	"The Horde of the Bat"	Vampiri	10 pages
	"The Most Shot-at Airman of all Time" (aviation hero feature)		4 pages
	"Hitler's Daughter"	Hitla	7 pages
	"The Revolt of the Slave Workers"✦		7 pages
#98	"The Phantom Saboteur"	Olaf goes pinko!	10 pages
	"David and Goliath in the Sky" (aviation hero feature)		4 pages
	"The Temple of Doom"✦	Molok	7 pages
	"The Black Flag"	Capt. Morgg	7 pages
#99	"The Queen of Blackhawk Island"	Zera	10 pages
	"Fear and Flight" (aviation hero feature)		4 pages
	"The War that Never Ended"✦	a 1956 Korean War	7 pages
	"The Underground Menace"		7 pages
#100	"The Delphian Menace"✦		10 pages
	"The Ghost Plane" (aviation hero feature)		4 pages
	"The Citadel of Hate"	new threats from a Nazi-Jap league	7 pages
	"The Steel Scorpion"	Scorpio	7 pages
#101	"General Steel"		10 pages
	"Baron Von Richtofen" (aviation hero feature)	the Red Baron!	4 pages
	"Satan's Paymaster"✦		7 pages
	"The Lost Island"		7 pages
#102	"Master of Mankind"		10 pages
	"Critical Target" (aviation hero feature)		4 pages
	"The Doom Cloud"✦		7 pages
	"The Red Professor's Secret"	Baron Von Horla	7 pages
#103	"The Super Race"✦	return of der Nazi shvine	10 pages
	"Fighter for Freedom" (aviation hero feature)		4 pages
	"The Man Who Stole Tomorrow"	General Raige & Ma'mselle Vendetta	7 pages
	"Menace from the Skies"		7 pages

BLACKHAWK COMICS INDEX

#104	"Rescue Under Fire"		10 pages
	"Caged" (aviation hero feature)		4 pages
	"Treachery in the Antarctic"	Rakov	7 pages
	"The Jet Menace"✦		7 pages
#105	"Nightmare Cruise"	Rukov (1) all these commies have similar names	10 pages
	"Winged Menace" (aviation hero feature)		4 pages
	"The Red Kamakaze Terror"✦		7 pages
	"The Master of Treachery"		7 pages
#106	"The Flying Tank Platoon"✦		10 pages
	"Sam's Sixth Sense" (aviation hero feature)		4 pages
	"Stars of Disaster"		7 pages
	"The Red Raiders"	Kong	7 pages
#107	"The Winged Menace"✦	introducing BH's aerocycles	10 pages
last	"Red Helicopter Ambush" (aviation hero feature)		4 pages
Quality	"Red Timetable of Treachery"		7 pages
issue	"Origin of the Blackhawks"	text (reprint from #50 AND #93)!	1 page
	"One Minute till Doom"	Dr. Kyo & Tawara	7 pages
#108	THIS is the FIRST issue under the D.C. symbol; look for a decrease in Russian & Red Chinese villains and an increase in MONSTERS & ALIENS!		
Jan.	"The Threat from the Abyss"		9 pages
1957	"Killer Shark's Secret Weapon"✦	Killer Shark	8 pages
	"The Mutiny of the Red Sailors"		7 pages
#109	"The Avalanche King"		8 pages
	"Blackhawk the Sorcerer"	another "lost land" tale	8 pages
	"The Raid on Blackhawk Island"✦	featuring weapons from past issues	10 pages
#110	"The Mystery of Tigress Island"	female "BH's"	8 pages
	"The Prophesy of Disaster"		8 pages
	"Duel of Giants"✦	Zaroc	8 pages
#111	"The Menace of the Machines"		8 pages
	"The Perils of Blackie the Wonder Bird"	...is this DC or not?...	8 pages
	"Trigger Craig's Magic Carpet"✦		8 pages
#112	"The Doomed Dogfight"	Colonel Eric Von Crame	8 pages
	"Codes of the Jungle" (extra feature)		2 pages
	"The Crimson Vultures"	counterparts of the BLACK HAWKS, get it?	8 pages
	"The Eighth Blackhawk"✦	second time around for this title...	8 pages
#113	"The Volunteers of Doom"		8 pages
	"The Saboteur of Blackhawk Island"	more weapons of past stories	8 pages
	"The Cellblock in the Sky"✦		8 pages
#114	"The Gladiators of Blackhawk Island"		8 pages
	"The First Interplanetary War" (extra feature)	ANCIENT reprint	2 pages
	"20,000 Leagues Beneath the Earth"	the Mole	8 pages
	"The Winged Goliath"✦	the Brain	8 pages
#115	"The Tyrant's Return"	Hitler (?)	8 pages
	"Blackie Goes Wild"		8 pages
	"The Creature on Blackhawk Island"✦		8 pages
#116	"Prisoners of the Black Palace"		8 pages
	"The Human Torpedo"✦		8 pages
	"The Outcast Blackhawk"	old Hendrickson retires; Manta Ray	8 pages
#117	"The Menace of the Dragon Boat"		8 pages
	"The Seven Little Blackhawks"		8 pages
	"The Fantastic Mr. Freeze"✦		8 pages

BLACKHAWK COMIC INDEX

#118	"The Bandit with 1,000 Nets"	the Net	8 pages
	"The Blackhawk Robinson Crusoes"	Sting Ray	8 pages
	"The Town Jesse James Couldn't Rob" (extra feature) by FRANK FRAZETTA!		3 pages
	"The Human Clay Pigeons"+	return of the Sniper	8 pages
#119	Blackhawk vs. Chief Black Hawk	time trip	8 pages
	The Playboy Blackhawk"	the Black Seal Gang	8 pages
	"The Valley of the Monsters"+		8 pages
#120	"The Challange of the Wizard"		8 pages
	The Junior Blackhawk"		8 pages
	"The Perils of Ulysses"+	the Professor	8 pages
#121	"Secret Weapon of the Archer"	BH gets the Shaft (villain)	8 pages
	"The Jinxed Blackhawk"	the Baron	8 pages
	"Siege in the Sahara"+		8 pages
#122	The Movie that Backfired"		8 pages
	"The Sky Kites"+	the Raven	8 pages
	"The Day the Blackhawks Died"	King Cobra returns	8 pages
#123	"The Undersea Gold Fort"	Killer Shark	8 pages
	"Mystery on Top of the World"		8 pages
	"The Human Rocket"+	Martians!	8 pages
#124	Thieves with a Thousand Faces'	Mynus	8 pages
	The Beauty and the Blackhawks"		8 pages
	"The Incredible City in the Sky" (extra feature)		3 pages
	"The Mechanical Spies from Space"+		8 pages
#125	"The Secret of the Blackhawk Time Capsule"	the Schemer	8 pages
	The Sunken Island"	Kwang	8 pages
	"The Super Blackhawk"+	the return of the Mole	8 pages
#126	"The Secret of the Glass Fort"		8 pages
	Hendrickson, King for a Day"		8 pages
	"Pike's Peak Gold Rush" (extra feature)		2 pages
	"The Man Who Collected Blackhawks"+	Zardok	8 pages
#127	"Blackie -- The Winged Sky Fighter"		9 pages
	"The Show-off Blackhawk'	Baron Hazzard	8 pages
	"The Ghost of Blackhawk"+	Dodo	8 pages
#128	"The Vengeful Bowman"	the Bowman	8 pages
	"The Blackhawk Gladiators"		8 pages
	"Killer Shark's Secret Lair"+	Killer Shark	8 pages
#129	"The Cavemen from 30,000 B.C."		8 pages
	"The Last Blackhawk"	Dragon Fly	8 pages
	"The Planet Venus vs. the Blackhawks"+	...eh, boy	8 pages
#130	"The Mystery Missle from Space"		8 pages
	"A Day with the Blackhawks"	the Wolf	8 pages
	"Captives of the Steel Sea Creatures"+	BH poses as Killer Shark	8 pages
#131	"The Return of the Jailer"	the Jailer	8 pages
	"The Creature with 1000 Powers"	the Dragon	8 pages
	"The Rainbow Blackhawks"+	Mr. Beam	8 pages
#132	"The Raids of the Rocketeers"		8 pages
	"The Rebel Blackhawk"	the Eagle	8 pages
	"The Desert Phantoms"+		8 pages
#133	"The Human Dynamo"	Dynamo (not Len Brown)	8 pages
	"The Feathered Sleuth"		8 pages
	"The Lady Blackhawk"+	new version of issue #40's Lady BH	8 pages

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PREMIUM CLASSICS

... By Rex Miller

THE GREAT, ALL-AMERICAN WHEATIES FREAK-OUT

I was sitting in a goldfish-bowl studio, high above Dallas' beloved Central Expressway, doing my thing, which was a rock radio show, and listening to a song plugger do his thing, which was hype me on a record and introduce me to a night club singer he'd brought to the studio with him. The introduction was one that really grabbed my attention. He casually mentioned,"by the way- before he (the singer) started working clubs he was Jack Armstrong on radio."

I wish I could recall his name, but it just won't come to me. Maybe I've blocked it out. I remember the guy had a voice like Peals Of Heavenly Thunder. He said- "How do you dooooooo" in a baritone so resonant it shattered a coffee cup, two coke bottles, my left turntable stylus, and my ego. (Compared to this guy Robert W. Morgan sounds like Bobby Breen wearing tight Jockey Shorts.) Like every other jock, my ego was not inconsiderable, but deep down in my Neiman's cashmeres I knew that HE should have been doing the show and I should have been the one working saloons.

When this took place, it was the Early Sixties, a good decade after the decline and fall of almost everything. JACK ARMSTRONG went through his change of life in the Early Fifties, to the tune of ARMSTRONG'S SCIENTIFIC BUREAU OF INVESTIGATION, which lasted a year or two longer than it deserved. It was like nearly everything else on radio in the Fifties. It was turgid.

Still, ole' Jack was around a long time- nearly two full decades including War the Deuce. Most of it was under the same sponsorship, General Mills' WHEATIES, The Breakfast Of Champions. In that twenty years, they cranked out about sixty seven zillion radio premiums. I am now going to lay on your mind, at great personal cost, about sixty six zillion of these box-top goodies. When you've finished this column and gone on to more important things you'll probably know more about Jack Armstrong premiums than you really want to. Still-you being the super good sport that you are- you won't bitch about the lousy reproduction of some of this stuff- 'cause you'll realize that cruddy photocopies, color polaroids, halftones, etc.,etc., make for a pretty grim mix visually. And being the brainy conefagun that you are, you'll recognize that I don't get paid for this and you're lucky you can see ANY of this rare junk, so let's not hear any critiques from any of you punks, would-be artists, and fag dress designers. Howdja' like to step outside, buster? The LEAST you can do to show some appreciation for all this is to participate in some positive way. Won't you try Wheaties? They're whole wheat with all of the bran. Won't you try Wheaties? For wheat is the best food of man.

Here is my complete, exhaustively-researched, lovely, and neat COMPLETE JACK ARMSTRONG COLLECTOR CHECKLIST AND STORM WINDOW COMPANY, incorporated:

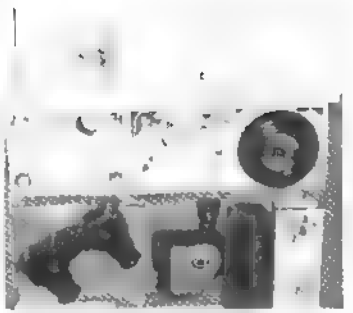
JACK ARMSTRONG BREAKFAST OF CHAMPIONS BOWL
JACK ARMSTRONG FUTURE CHAMPIONS OF AMERICA CLOTH EMBLEM
JACK ARMSTRONG DIMENSIONAL CARDBOARD PICTURES
JACK ARMSTRONG SOUND EFFECTS KIT
JACK ARMSTRONG RED, BLUE, BLACK, GREEN,ETC.,FLASHLIGHTS
JACK ARMSTRONG HUDSON HIGH FELT BANNER
BETTY FAIRFIELD LUMINOUS GARDENIA BRACELET

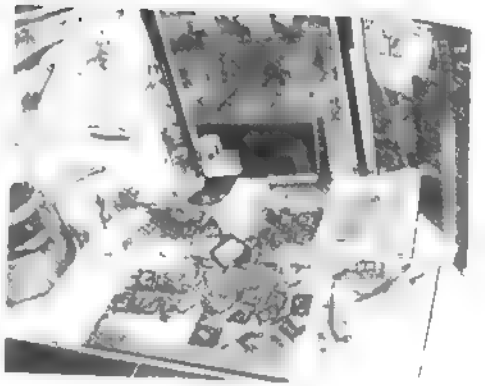
Aw, the hell with it- hand me my polaroid.

A sound mind in a sound body....(stop snickering)

Wave the flag for Hudson High, boys,
Show them how we stand!
Ever shall our team be champions,
Known throughout the land!
Rah Rah Boola Boola Boola Boola.

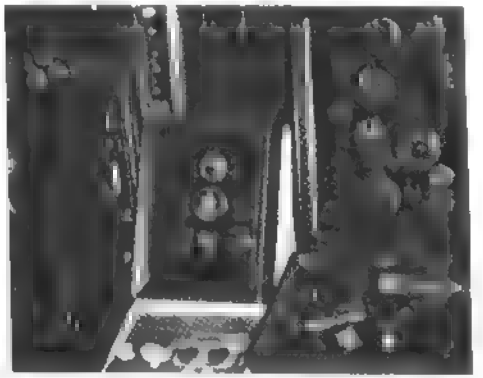
Arch enemy PROFESSOR PROTEUS, infamous dirty old man. His side brushed with Brand X.





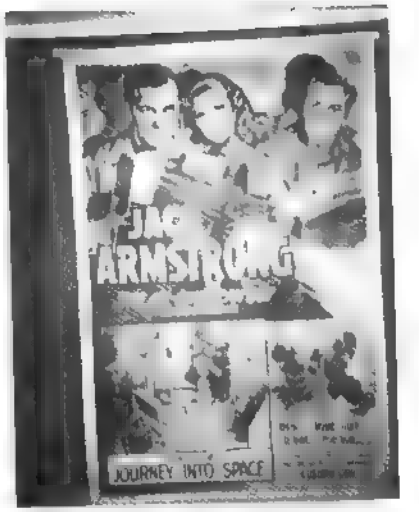
ABOVE LEFT: A complete run of thirteen (some not shown) Jack Armstrong Comics- a bummer from the 40's. ABOVE RIGHT: Jack Armstrong's Theatre of Operations and war game playing pieces. BELOW LEFT: 1939 Explorer Telescope with original ad from Life mag. BELOW RIGHT: 30's Big Ten Football game with all accessories and mailer ...

ABOVE LEFT: 30s 3D viewer, and a closer view of the bombsight which shows in center section of the group shot at right. ABOVE RIGHT: the bombsight, boxed, with all accessories, is flanked by an assembled pair of Tru-Flite planes from '44. BELOW LEFT: in the lower center of phote note the JACK ARMSTRONG LUMINOUS DRAGON'S EYE RING and SECRET WHISTLE CODE RING with ring mailer. Both these rings were reissued by other radio serials in many variations.



JACK ARMSTRONG's 1944 Newsletter. First of the Mid-30's phote cards, the Dragon Talisman, and Jack's gun with sheeting plane discs in the original box

JACK ARMSTRONG Columbia serial one-sheet. Below: on a lobby card, note the 40's balsa kit plane JACK ARMSTRONG PURSUIT PLANE. Breakfast of Ch's. china bowl shows silhouette figures of Jack and other sports figures. A complete Safety Signal Light Kit and box can be seen above some of the Jack Armstrong torpedo shaped flash lights. At the right center of lower phote note the framed picture of the Jack Armstrong of gridiron fame running for a touchdown.



Jack Armstrong vintage hardcovers by Stanley J. Wallace, a few of the variations in Pedometer-, Hike-o-meter-, Jog-o-meter, Walk-o-meter type premiums, daily strips, an assembled Tru-Flite Stormovik fighter, top center-the two Jack Armstrong BLB titles

Many Jack Armstrong premiums of the '33-'36 premium were associated with sports and "non-adventure" type figures. Wheaties offered an extensive sports library on radio in the 40's. you could send away for a mechanican pencil shaped like a baseball bat, and many other premiums of this type.

Don't miss chapter 1 of AN EARTH MAN ON VENUS, starting in the next RB&CC.
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TRAPPED ON A PLANET OF PERIL, HE DARED CHALLENGE ITS MONSTER RULER!

FIGHT-WITH THE ENSLAVED CUPIANS FOR THEIR FREEDOM FROM THE HORRIBLE ANT PEOPLE AND ENJOY HIGH ADVENTURE AND STRANGE ROMANCE ON A WORLD OF MYSTERY..

THE WILLIAMSON COLLECTOR

by LARRY BIGMAN AND JAMES VAN HISE

This issue we're continuing our coverage of Al Williamson's extensive work for Atlas, the company for which he did more work than any other. This is the company which later changed its name to Marvel, and despite all the reprint magazines they've had over the past five years, Marvel has only managed to reprint one to two of his stories per year (and all but one of these have been his westerns) completely ignoring his many SF strips such as those covered in this issue's column.

For newcomers, the rating system is on a 1 to 5 scale which "5" being the finest.

MYSTERY TALES #44 - August 1956
"Menace From The Stars" - 4 pages - Reprinted in black & white in FANTASTIC EXPLOITS #22.

The plot of this story would be a good one were it not for the pseudo-science exercised in it as it employs concepts which I'm sure were obsolete even at the time this story was written. What it involves is earth sending ships to Mars with their new star drive (as everyone knows that without it we could never get to Mars in a man's lifetime due to the "vast distance"). The solar expidetion that was preparing to leave diverts all its attention toward Mars when bombs from there crash on Earth. Upon reaching Mars through their newly developed time warp, they discover that those rockets must have been sent centuries before and just happened to drift into Earth's gravitational influence. The rockets of the expedition to Mars crash land, unable to ever leave again, and the commander who was bent on conquest sees the futility of war. Not a bad story but the Edgar Rice Burroughs style of scientific data makes it read ludicrously (remember Burroughs MOON MAID wherein it takes ten years to get to the Moon?).

The art here is a very fine job, ranking as one of the top five stories Williamson did for Atlas. It was done in collaboration with Ralph Mayo and it all comes off looking very tight and polished except for a face or two which were very poorly inked by Mayo. Although only four pages long, there are beautiful panels of spaceships being worked on; futuristic scenery; ships blasting off into the afternoon sky, departing the atmosphere and passing by the Moon; as well as a finely detailed one of the trio of ships approaching Mars. One panel is especially breathtaking as it employs zipatone to exquisitely depict the men as they pass through the time stream. The subtle coloration in this panel heightens the effect Williamson achieved with his art. A scene of the ship's interior and a Martian landscape look straight out of EC. This fantastic job of rendering has only those very minor flaws mentioned due to some bad inking on Mayo's part, as other than that it looks like Krenkel was at the helm delicately pioneering it.

Most Atlas comics with Williamson are very overpriced, but this one is definitely worth the weight. Rating: 5.

MYSTERY TALES #46 - October 1956
"The Fake" - 4 pages

The plot is rather simplistic and typical Atlas, unfortunately. A man is out sailing in the ocean when suddenly the domed island of Atlantis rises up before him. As he's exploring the apparantly deserted nation a group of flying saucers lands there as it's a refueling stop that hasn't been used for ages. The aliens are friendly and show him their fuel source, a mysterious rock which can lift anything when burned. The man steals a rock before the aliens leave, but when he later tests it it doesn't work, not knowing that there is an element needed to complete the process, that element being water.

The art is a collaboration between Williamson and Krenkel, Roy tightening up a few panels and giving the strip a massive facelift in the process. About half the story though is rather rough and were the entire strip that rough it would rate a "2". But the second and third page, as well as the third panel on page one, are inked very finely by Krenkel, lending considerable flavor and mystique to the art. This is not only exercised in some beautiful inking on a scene with the sailboat in the background and a cresting wave in the foreground, but is especially so in the panels featuring Atlantean architecture and a tightly detailed scene of machinery in one of the structures. Krenkel adds many fine little touches in the panels he inks, raising considerably the level of what would otherwise have been only a mediocre effort.

Many panels is this strip are of a very high level, but half of the strip is crudely and often sloppily inked, and although this tries very hard to hold it back, the quality panels struggle very hard to overcome their surroundings and just manage to pull it up to a 4.

ASTONISHING #37 - January 1957
"The Unknown Ones" - 4 pages

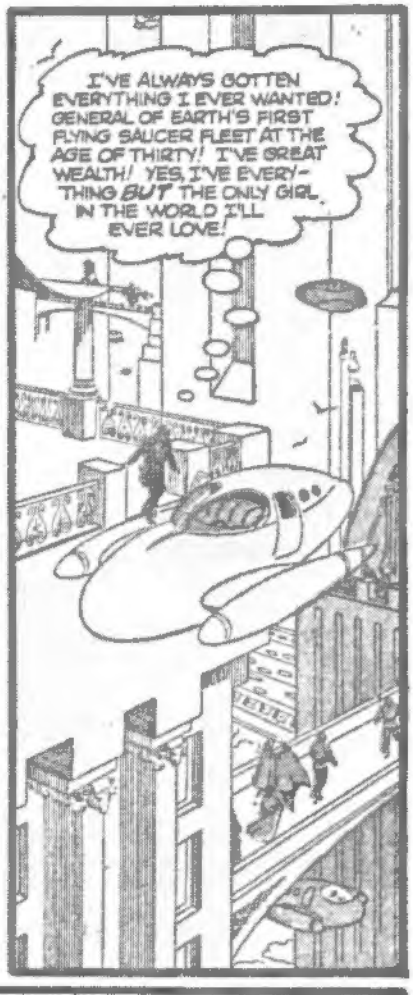
"The Unknown Ones" are the Martians in this story. General Ken Hastings has been jilted by his girlfriend, and, in desperation, volunteers to go to Mars to find out if it is habitable. There he finds that Martians are also humanoids and falls in love with the Martian emperor's daughter. When the time comes to leave Mars and tell Earth that its peoples are welcome to live on Mars, he asks the emperor for his daughter's hand in marriage. The father denies his request, but the daughter stows away on the Terran ship after having renounced her title to the throne. They both live happily ever after.

I think that the two best splash pages of comic stories that have ever been published are those of "Food For Thought" from INCREDIBLE SCIENCE FICTION #32 and "Untamed Love" from PERSONAL LOVE #32, the former by Williamson and Krenkel and the latter by Frazetta. "The Unknown Ones" is also by Williamson and Krenkel, and, while it is not as good as the two mentioned above, its splash does rank in the top ten. The only possible team of artists better than Williamson and Krenkel might be Williamson and Frazetta. It's hard to say, though. The splash for "The Unknown Ones" is simply beautiful; the aura of fantasy that Williamson and Krenkel are able to achieve in these panels is incredible. The ethereal beauty of Krenkel's futuristic cities cannot be matched by any other artist's, and that includes Alex Raymond's Mongo, friends. After such a beautiful splash, it is indeed a letdown to turn the page and be met by mediocre Williamson and Krenkel panels, devoid of detail and beauty. The blandness of these following two pages is incredible. I won't even say anything else about them. The last page picks up a little because of the introduction of the emperor's daughter. Second to Frazetta's women are those of Williamson and Krenkel. However, it is evident that the linework on this last page was so fine that it could not be reproduced adequately. Were it not for the splash page, "The Unknown Ones" would rate a 3, but that beautiful splash makes up for it all and elevates the story to a 4.

THERE WAS GREAT ANGER IN THE HEART OF GENERAL KEN HASTINGS...A FURY THAT COULD ONLY BE SATISFIED BY THE DEFEAT OF A STRANGE WORLD OF CREATURES NO MAN HAD EVER SEEN...

the UNKNOWN ONES!

KEN, I NEVER MEANT TO HURT YOU! HAD I KNOWN YOU WERE IN LOVE WITH ME, I'D HAVE TOLD YOU LONG AGO THERE WAS SOMEONE ELSE! HE PROPOSED LAST NIGHT...I ACCEPTED HIM!
IN LOVE WITH YOU, BETH? HOW COULD YOU HAVE HELPED SEEING IT IN MY EYES, HEARING IT IN MY VOICE? THERE'LL NEVER BE ANYONE ELSE FOR ME!


I'VE ALWAYS GOTTEN EVERYTHING I EVER WANTED! GENERAL OF EARTH'S FIRST FLYING SAUCER FLEET AT THE AGE OF THIRTY! I'VE GREAT WEALTH! YES, I'VE EVERY-THING BUT THE ONLY GIRL IN THE WORLD I'LL EVER LOVE!

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, portfolios, records, tapes, posters, or just about anything of general interest), with 2 exceptions. We will not be doing any SPCA items, nor any item that is free. CRITIQUE offers a readership of 2500 and CRITIQUE will also offer the publisher of any item we review up to 100 words of free space to rebut his review, if he chooses to do so, if his review is less than a 8 rating. All rebuttals to appear in the next column must be in our hands at least 5 days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed send a copy of it to: CRITIQUE, 9875 SW 212 ST., MIAMI, FLA. 33157.

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8½ x 11 with offset printing and wraparound binding, unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. And, naturally, your comments are welcome.

G.B. LOVE / EDITOR

FILE FORTY #7 - 35¢ - 28 pages - ditto with offset cover, collated, Subs 3/$1.00 - Published by Craig Henderson, 13301 Zircon Drive, Bowie, Maryland 20715

For those of you who still thrill to the new James Bond films (as I do) and who still fondly, and with respect, recall the fleetingly excellent years of THE MAN FROM UNCLE, and who bemoan the fact that no one you know still has the rampant interest in spydom, you can rejoice. FILE FORTY is devoted to THE MAN FROM UNCLE and espionage fandom in general and does not take its subject lightly. Each issue bristles with facts and minutae to make for engrossing reading from cover to cover. Although printed ditto, the job is very high quality and comes off looking more attractive than many comic zines which are printed offset.

The front cover is an offset reproduction of a photo of Robert Vaughn as Napoleon Solo with gun drawn and walking down a flight of metal stairs. I believe this is similar to the photo used on the first UNCLE paperback (and god do I remember how I devoured those!). The zine is divided into sections, such as UNCLE is (I refuse to say was). The editorial and publishing information comes under Section 1: Policy & Operations, and under Section 2: Operations & Enforcement, there's a remarkably detailed piece on "The Musicians From U.N.C.L.E." by Larry Charet and a discussion about a central library of information the editor would like to have set up. Following that is nine pages of information on LIVE AND LET DIE (and if I have to tell you what that is, you wouldn't be interested in this zine anyway). Besides giving the complete synopsis of the first draft script (which the editor kindly advises you not to read if you haven't seen the film yet) there's complete coverage of cast & characters with background information on them; a discussion of what the film's music might be like since John Barry didn't score it (a fact which distressed me a great deal since his music is James Bond); a synopsis of the chases and their climaxes; discussion about how LIVE may or may not have been chosen to cash in on the black exploitation films even though the book itself is dominated by black characters (and Fleming wrote LIVE AND LET DIE twenty years ago) as well as covering other detailed and general information about the filming, Roger Moore, and future Bond films. Despite all that's contained here, the following issue will be the one devoted to LIVE AND LET DIE with stills and even more information. Section 4: Intelligence & Communications has news about espionage, adventure shows and the state of television in general and makes for very interesting reading (as does everything in the issue, for that matter). There's also a page covering the STAR TREK animated series. This is followed by some book reviews and two pages of letters. There's a bit over a page devoted to "The Philosophy of Illya Kuryakin As Seen Through His Quotes" and makes for fun and fascination to read,what with such immortal quotes as "No man is free who has to work for a living". Ain't it the truth. The issue is wound up with a schedule of events as they have gone in the writer's strike, and some last minute news.

There's no art here but plenty to read if you want to sit down with a fanzine that you can really get engrossed in and come away feeling that you've gotten something out of it. There's a hell of a lot more here than thirty-five cents worth, believe me.

Rating 9 / JAMES VAN HISE

LOCUS 142 - 12/$3.00, 26/$6.00 - 8 pages mimeo - Published bi-weekly by Dena and Charlie Brown, Box 3938, San Francisco, California 94119

This zine is essentially to science fiction fans what THE COMIC READER is to comic fans. It gives information about forthcoming books and magazines, films, TV shows, conventions as well as what the personalities of SF prodom are up to, be it interviews about to appear or a planned speaking engagement. They occasionally publish a list of fanzines and include the addresses, brief description, and a recommended rating if the editors deem it exceptionally good. This issue alone has a list of over 50 fanzines and I doubt if 99% of you reading this have even heard of more than five of those they list. I've found a couple fine zines already from their lists and I expect I'll find more in their newest list. Besides all the news, etc, they also run occasional articles by well known SF fan writers like Harry Warner and Terry Carr. This newsletter has the best and most diversified coverage of the science fiction field and SF fandom that is available, and if you're the least bit interested in SF then you just can't be without it.

Rating 9 / JAMES VAN HISE

PHANTASY REVIEW #1 - 50¢ - 25 pages, 8 x 9½ - Published by ARANEF Enterprises, 2704 S. Garfield Ave., Sioux Falls, S.D. 57105

This is an experimental fanzine that purports to spotlight not one main field of interest, but an overall concensus of what makes up Comix Fandom, including everything from horror and mystery in the comics to science fiction in the pulps.

This first issue is more or less a hodgepodge of everything, what with an editorial on the proposed directions the zine is supposed to take; "Stark, Tu Ne M'Echapperas Pas!" which is an article on French comics by David Fryxell; "Crud" by James Vadeboncoeur and Bob Napier; "Oddchance" by James Van Hise; "And the Dragon Cried...Asimov!" by William Reynolds and David Fryxell, and lastly a comparison between King Kull and Conan the Barbarian.

There is virtually something for everyone in this issue as the editors tried to reach as widespread a market as possible in order to maintain their concept of a non-uniform format for their fanzine and its different themes; the next issue of PHANTASY REVIEW will focus "...primarily on the graphic arts (comics)" with every third issue after that being devoted to that field. The third issue of it will devote itself to science fiction and every third issue after that will be devoted to that field. Issue #4 will be devoted exclusively to fantasy and horror and every third issue after that will deal exclusively with this subject.

Issue #1 of PHANTASY REVIEW itself starts off rather well with a wraparound cover on blue bond paper of an angry barbarian and a scnatily clad sorceress who are both apparently in Hell. The cover is by Bill Black and it's a rather nice rendition. With this piece of art the proverbial ball is sent rolling on its merry way and one is then led straight into William Reynold's introduction which tells you exactly what to expect from future issues of the fanzine; it's a nicely done piece that gives you an air of honesty and ease between you and the editors as to the future of this zine.

Following William Reynold's editorial is co-editor David Fryxell's article on French comics; the article itself is very informative but rather loosly written as it appears to have had a paragraph or two excerpted from the body, but none the less the article was not harmed by this probable loss and proves to be a very interesting piece to read.

James Vadeboncoeur follows suit with his editorial on the effects of "crud-zines" on organized fandom as a whole. The article continues to state that if an end is not brought about to these lower grade fanzines, the end product of these fanzines will be the ruin of fandom itself. This article is of a somewhat fanaticle and biased attitude and does not let the reader sort things out for himself and it shouldn't have been given as large a spread as it was.

There's also included a column which can be assumed to be a regular feature entitled "news-line". It gives generalized information about what is taking place in fandom now and is up to the minute in facts and announcements. "News-line" is more or less a capsulized COMIC READER cut down to one page of coming comics, science fiction comics, 1973 con calendar, and an obituary section.

"Odd-Chance" is a three page opinionated "interest column" that finds Jim Van Hise writing about virtually everything from Harlan Ellison to the James Bond movies. The entire article is well written except for the one fact that it is very loosely piece together as he jumps from one topic to the next. The layout for the article is rather poor in that it is basically all copy without any illustrations or diagrams and it tends to lose the eye among all the grey, and in contrast with the general atmosphere it tends to detract from the fanzine rather than enhance it.

"And the Dragon Cried...Asimov" is the main and possibly the best feature of the entire issue as it looks into the being of Isaac Asimov and explores questions about the man that have never been asked before. Included in that massive seven page tome is a directory of all the books ever written by Dr. Asimov, making special note of the published, title and date when they were first published. Also included within the contents of this article is a brief biographical sketch of Mr. Asimov

Lastly, this issue features an article on "Kull vs. Conan" on the individual strengths and weaknesses of these two sword and sorcery heroes. The article explains the basic steps taken by each hero to attain success and the effects of society on the hands of Robert E. Howard as he molded them into what they are today.

Rating 7 / ORLANDO FALCON

GOLDEN FUNNIES #1 - 50¢, subs 12/$4.50, 26 /$9.00 - 12 pages tabloid - Published weekly by Alan Light, RR1 Box 297, East Moline, Ill. 61244

In the tradition of THE MENOMONEE FALLS GAZETTE has followed GOLDEN FUNNIES. Unlike the GAZETTE which is shackled with current strips (which is its weakness since 98% of current comic strips are pure crud), GOLDEN FUNNIES reprints choice strips from the Golden Age of the newspaper comic strip.

The front page features the very first Superman sunday page, and inside is the first Buck Rogers page. There's also Don Dixon (a Flash Gordon imitation in both story and art which was quite good and can be greatly appreciated even though the reproduction on this one is dark in spots); Mandrake The Magician (which is taken from 1938, a fine period as it was entertaining and artist Phil Davis was also imitating Alex Raymond); Little Nemo in Slumberland (from August 5, 1906 and is one of the most exquisitely drawn pages of this classic I've seen, the plot involving a dragon). This is followed by Bringing Up Father (1913), The Katzenjammer Kids! (1915), Dick Tracy (dailies and sunday from 1936), Tailspin Tommy (which is another little known but very finely drawn strip), Krazy Kat (1918) and Buck Rogers (from a little later period which will be serialized each issue).

There's a lot of interest and quality presented in this issue and if it is maintained at this level from issue to issue, it will be a valuable and enjoyable asset to fandom.

Rating 9 / JAMES VAN HISE

THE LEGION OUTPOST #4 - 60¢ - 50 pages, collated - Published by Harry Broertjes, 3516 Longview Ave., Bloomington, Indiana 47401

This is by far one of the strangest zines I've ever been asked to review. For some bizarre reason, these guys go beserk over DC's LEGION OF SUPER-HEROES. Now, I'm not saying that the LEGION OF SUPER-HEROES is a bad comic as in fact it's quality is above average. But the way these guys drool over and admire this comic is downright unnatural.

THE LEGION OUTPOST is made up entirely of columns and short articles. There are also quite a few ads selling and asking for comics and items which deal with the Legion of Super-Heroes. Some of the columns found in this issue are written on some of the strangest and most idiotic subjects imaginable. For instance, one column is titled "If I Could Only Be..." wherein different people wrote in telling the author (who was running a survey on this question) which Legion member they would like to be and why. One guy in Oak Hill, West Va. said, "My choice would be CHAMELEON BOY...think of all the tricks you could play". Another strange reply came from a girl in Norristown, Pa. It read, "I'd choose the DUO DAMSEL...then I could go to school and do OUTPOST work at the same time".

There are some redeeming factors about TLO, though. There's a nice interview with Cary Bates, who writes most of the Superman family comics, plus Legion of Super-Heroes. The only thing I didn't like about this interview was that it dwelled on one topic through almost all of the interview, the Legion. There's an interesting reprot on the Infinity Con that was held in New York last January and from the sounds of it, the con wasn't very good. There's also a nice cover which is black and white repro of a Dave Cockrum cover for DC's Legion mag. Also, I found that the fanzine review column where they reviewed MIRKWOOD TIMES, ETCETERA and MONSTER TIMES was good.

One thing though that really made me sick about TLO were its spot illos. They were in great over-abundance and all of them were terrible. There were also these terrible cartoons and the jokes were enough to make you lose three months worth of meals. One involved (I believe) Duo Damsel and Mon-el. Here's how it went: Duo Damsel: "MON-EL! ARE YOU SMOKING A CIGARETTE?", Mon-el (Smoking a cigarette): "NO, MY NOSE IS ON FIRE." Sic!

Rating 4 / MARK BURBEY

QUINTESSENCE #22 - $1.00 - 40 pages - Published by Johnny Achziger, 1723 W. Spofford, Spokane, Washington 99205

To give you an idea of how together this zine is, there were previously two issues published by a different person who then turned it over to the present editor who, for reasons he refuses to divulge, has decided to number this (the third issue of this title) as number twenty-two.

The issue starts off with a cover by Richard Enloe of a Conan type guy with a bloody axe slicing up some poor short haireed adversary to defend the honor of a nude chick tied to a bloody altar (perhaps hero Ronthur was too late?) but enough of that. The artist looks like he might be good given time but this piece came too soon, much too soon.

The inside front cover is a Dick Giordano sketch inked by this same artist, Richard Enloe, with questionable results. The editorial page has some drawings by Klaus Jansen which aren't bad, and this is followed by a very good and detailed article on Germany's pulp sensation Perry Rhodan. This five page illustrated article is written by Dwight Decker and concentrates on information about the series rather than just talking about the stories (which would be hard since there's over 550). Then there's a one page mistake entitled "Werewolf's Howl". It's a short piece of verse written by Gene Reed with a poor accompanying drawing by Jim Garrison. Well, so far friends the quality battle is about 50-50. This is followed by a four page portfolio by Dennis Fujitake of super heroines in various stages of undress. Actually a pretty good job is done on this and the only flaw is that one of the pieces of art is very obviously printed from a zerox, of all things. Ah, but the quality race is more than decided with the feature that follows, that being a sixteen page strip featuring the Mighty Ronthur! This strip written by Johnny Achziger and drawn by Richard Enloe is "in the classic tradition of Conan", or what they believe is the Conan tradition. To put it succinctly, it's really really bad. It's sixteen pages of blood and crotches and decapitated heads and aw geezus..Sigh. Following this is a good drawing by Steve Ditko featuring Mr. A spouting his favorite rhetoric over a symbolic drawing of good and evil. Very good actually. Opposite this is a nice drawing by Dave Russell of a barbarian type standing in a pool of water opposite some weird looking aliens. It's the most surprisingly good piece of art in the issue and Russell strikes me as an artist with definite talent. There's a two page article by Manfred Greiffenstein on "The Path Of Conan". This article mostly describes what the stories are like and how they're written, which is best since what factual information it gives concerning the appearance of the first Conan story is innacurate (it states that the first Conan story "The Tower of the Elephant" appeared in March 1933, when actually this wasn't the first one as the first Conan story appeared in 1932 as Howard did not write them in the chronology which later writers applied to them as in fact the first Conan stories that appeared had him as a King already). This article has some crude drawings illustrating it along with one good illo by Klaus Jansen. Then there's four pages of poor to fair art illustrating characters and such from STAR TREK. The final article is a one pager by Jim Mendolsohn which is a very good piece covering the cinematic career that Zorro has followed. It's well done as it doesn't tell too little and it doesn't go overboard on details such as I usually do in things like that. The issue is wound up with some fair to successful art which isn't even worth talking about, but then not a whole lot in this issue is.

Rating 4 / JAMES VAN HISE

THE COMIC READER #97 - 40¢ - 24 pages, 5½ x 8½ - Published by Paul Levitz, 393 East 58 Street, Brooklyn, New York 11203 Subs 3/$1.00, 6/$2.00

As the months go by and each issue of TCR comes in, it gets harder and harder to accept the fact that Paul Levitz and TCR Publications are on top of all the news and goings taking place up to the minute in fandom.

For the meager amount of 40¢ (even less to subscribers), it is almost like receiving a copy of Steranko's COMIXSCENE every month except that TCR gets down into the bone marrow to bring you just about everything that's going on in fandom, from all the coming comics to the fact that Neal Adams just bought a new electric pencil sharpener.

This issue starts off with a cover by Allen Milgrom, aspiring pro-artist and scripter for Warren magazines, of the X-Men in all their "glory", and continues on to reveal 18 different cover reproductions of DC and Marvel comics not yet on the stands; this includes the cover for SAVAGE TALES #2 which features a beautiful rendition of Conan in chains beneath a castle's dungeon, the art strikingly fresh and crisp and in no way reflects the sloppy and almost blatant swipes from Thor that have been appearing in recent issues of Conan by John Buscema.

Aside from all the coverage on Marvel, DC, and Warren, TCR also includes fanzines reviews by Martin Pasko and Tony Isabella, and articles on the undergrounds by Bud Plant and Liam O'Connor. Also included in recent issues of TCR is a bit of humor in the form of "Fourth-World Nuts" by the Gaff which is a parody of the Schultz "Peanuts" strip and Kirby's Gods, featuring Charlie Brown as Charlie Orion and Snoopy as Snoopy Miracle.

Rating 8 / ORLANDO FALCON